

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Missouri	
COUNTY: Callaway	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME	
COMMON: Winston Churchill Memorial	
AND/OR HISTORIC: Church of Saint Mary the Virgin, Aldermanbury	

2. LOCATION			
STREET AND NUMBER: 7th Street and Westminster Avenue			
CITY OR TOWN: Fulton			
STATE Missouri	CODE 65251	COUNTY: Callaway	CODE 27

3. CLASSIFICATION			
CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) <input checked="" type="checkbox"/> Comments Nonsectarian Student Chapel

4. OWNER OF PROPERTY			
OWNER'S NAME: Board of Trustees, Westminster College			
STREET AND NUMBER: Westminster College			
CITY OR TOWN: Fulton	STATE: Missouri	CODE 65251	CODE 29

5. LOCATION OF LEGAL DESCRIPTION			
COURTHOUSE, REGISTRY OF DEEDS, ETC: Office of the Recorder of Deeds, Callaway County Courthouse			
STREET AND NUMBER: 5th and Court Streets			
CITY OR TOWN: Fulton	STATE: Missouri	CODE 65251	CODE 29

6. REPRESENTATION IN EXISTING SURVEYS			
TITLE OF SURVEY: Missouri State Historical Survey			
DATE OF SURVEY: 1969 <input type="checkbox"/> Federal <input checked="" type="checkbox"/> State <input type="checkbox"/> County <input type="checkbox"/> Local			
DEPOSITORY FOR SURVEY RECORDS: Missouri State Park Board			
STREET AND NUMBER: P.O. Box 176, 1204 Jefferson Building			
CITY OR TOWN: Jefferson City	STATE: Missouri	CODE 65101	CODE 29

SEE INSTRUCTIONS

STATE:
MissouriCOUNTY:
CallawayFOR NPS USE ONLY
ENTRY NUMBER
DATE

7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input checked="" type="checkbox"/> Moved	<input type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Saint Mary the Virgin, Aldermanbury is a single story, three aisle, five bay, longitudinal plan church designed in the English Baroque style by the 17th century architect, Sir Christopher Wren. It was designed in 1667 to rebuild a 12th century church of the same name destroyed in the Great Fire of London in 1666, and was constructed in 1677 on the corner of Aldermanbury Street and Love Lane, London, England. In 1941, it was hit by a German incendiary bomb and gutted. All that remained of the church after the blitz were the exterior walls, the tower and twelve interior columns that separated the nave from the side aisles. In 1962, these remains were given to the Board of Trustees of Westminster College, Missouri, who had them dismantled, shipped to the United States and used to reconstruct the original Wren church as a memorial to the famous English statesman, Sir Winston Churchill. It now stands as the center point of the Winston Churchill Memorial and Library in the United States, which is located on the corner of 7th and Westminster streets in the Churchill Quadrangle of Westminster College.

The college's Churchill Quadrangle is situated on a rise in the landscape and the Churchill Library, Museum and Gallery is located in a rectangular undercroft built into this rise at the corner of 7th and Westminster streets. The stone roof of the museum forms a platform level with the top of the embankment, and the Church of Saint Mary the Virgin, Aldermanbury is located on this platform. As was the case in London, it is oriented in an east-west direction.

EXTERIOR

The exterior of the Church of Saint Mary the Virgin, Aldermanbury is completely typical of Sir Christopher Wren's city church architecture. It is constructed of gleaming white Portland limestone according to a pure and simple architectural design that gives it an essentially flat character. The main emphasis of the exterior design is on the tower which is placed as the dominant feature in the center of the west facade. It rises over a square plan in three stories separated by shallow mouldings. The lower two stories are undecorated stone, the first being characterized by a large round-arched window on the west, while the second is pierced by a small circular window on the west and a round-headed window on each side. The third story of the tower is more detailed with stone quoins at each corner. This story holds five new bells and has four round-headed windows, one on each side, louvred for sound. The tower is terminated by a bold cornice and topped by a balustrade. On top of the tower is a small square cupola covered with copper coated with lead. On the west facade, the tower is flanked by two round-headed windows, one to each side, at the end of each aisle.

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(Number all entries)

7.

CHURCH OF SAINT MARY THE VIRGIN, ALDERMANBURY

Both side elevations have an even sequence of large round-headed windows in the four eastern bays, with a doorway, circular window and small round-arched window characterizing the western bay. The door on the south side of the church is articulated by a segmental pediment supported by two applied columns.

The east end facade of the church is the most ornate, but the treatment remains confined to a very few planes and the character is still flat. The central portion of the facade that corresponds to the nave is carried forward a little and capped with a pediment to hide the pitch of the roof. This central section is distinguished by quoins and characterized by a large round-headed window flanked by great carved volutes. The aisle ends are lower than the central portion but a transition from the height of the nave end to that of the aisles is effected by means of two curved triangular filling pieces. Each of the two aisle ends contains a round-headed doorway distinguished by acanthus leaves and a pediment, with a circular window above.

All four corners of the building are strengthened by quoins and capped with a large stone pine cone, a trademark of Wren's work. The roof is of copper coated with lead, and has a single arched clerestory window over each side of the central bay.

The majority of the exterior of the church is constructed with the original material used by Wren in 1677. Only a minor amount of new stones are used to supplement the originals and these replace the ones lost in the bombing of 1941. To keep the church as authentic as possible, the new stones were quarried from the original Portland quarry. The clear window glass is newly made to replace the Victorian stained glass, but it is all hand blown to duplicate exactly the glass used by Wren. The roof, and the little cupola that tops the tower are completely new, but have been reconstructed according to the original plans. All the window frames, pediments and ornamental carving, however, are original.

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INVENTORY - NOMINATION FORM

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7 (#2)

CHURCH OF SAINT MARY THE VIRGIN, ALDERMANBURY

INTERIOR

The interior of the church has much less original material since it was gutted by the German incendiary bomb. Only the twelve columns that divide the nave and side aisles and eight of their capitals are original. They no longer support the roof, however, which now rests on a hidden steel frame. The remainder of the interior is a twentieth century reconstruction after the 17th century church. There is a barrel vault over the nave and flat divided ceilings over the aisles. The floors are of Bedford limestone, the walls are plastered with white stucco, and all the decorations are of plaster cast from the original molds sent from England, wood carved according to the original specifications, and brass copied after examples in other Wren churches.

The eastern bay of the nave holds the altar and ornate oak reredos decorated with limewood carvings and gold leaf. In the aisle to each side of the altar is a vestry door ornately carved with corinthian columns and segmental pediments. The pediments come from another Wren church, Saint Dionysis Back, which was partially destroyed by fire in 1886. They were carved by Grinlin Gibbons, Wren's chief craftsman.

The central area of the nave and aisles are filled with pews in the 17th century design, while the western bay holds a choir loft with a new organ in an 18th century case.

A modern cantilever stone staircase leads from the lower bell tower to the Churchill Museum in the undercroft and twenty-four circular stone steps from the 12th century church stand above them in the second story of the tower. Wren used these steps when he rebuilt Saint Mary, Aldermanbury and they have been used again here.

The careful reconstruction of the interior according to original specifications has produced a spatial effect that is totally Wren, for it exhibits a subtle attempt to centralize a longitudinal area, a factor characteristic of almost all Wren's later churches. The nave dominates the church so clearly by its greater height and width that the narrow aisles hardly appear as independent spatial units, but rather as extensions of the nave, thus giving the impression of

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7 (#3)

CHURCH OF SAINT MARY THE VIRGIN, ALDERMANBURY

a large open area. As the width is extended, the length is limited, for the two end bays are filled with woodwork and their barrel vaults are emphasized to the point of almost subtracting them from the true area of the nave. This gives the interior the aspect of a square rather than a rectangle, and the impression is enhanced by the placement of a single groin-vault over the center of the church. The intersection of the vault is marked by a large circular rosette which rounds the square and gives a subtle sense of centrality.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- ☐ Pre-Columbian ☐ 16th Century ☐ 18th Century ☐ 20th Century
☐ 15th Century ☒ 17th Century ☐ 19th Century

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|--|---|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | Memorial to a |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | historically |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | significant |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | individual, |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | Sir Winston |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | Churchill |
| <input type="checkbox"/> Conservation | | | |

STATEMENT OF SIGNIFICANCE

The Church of Saint Mary the Virgin, Aldermanbury has primary significance as the only example of an original 17th century church designed by the famous English architect, Sir Christopher Wren, to be reconstructed on American soil. This significance is greatly advanced by the fact that the reconstruction was carried out with the aid of Wren's original plans for the church. The structure is of additional significance as a memorial to one of America's only two honorary citizens, Sir Winston Churchill.

The original Church of Saint Mary the Virgin, Aldermanbury was built in medieval London in the late 12th century and maintained until its destruction in the Great Fire of 1666. From 1667 to 1677, the medieval church, along with fifty others was redesigned and rebuilt by Sir Christopher Wren, the English baroque architect in charge of rebuilding London after the fire. (Church records relating to the building of Saint Mary, Aldermanbury, from: The Wren Society, Vol. XIX, Oxford: 1942.) In the 1860's, the Wren church was given new gothic window tracery, stained glass windows and a new vaulting system, and during the following decades was blackened by the London smog and gutted by a German incendiary bomb. (Dame Beryl Oliver, The Church of Saint Mary the Virgin, Aldermanbury, London: 1969, p. 12.) In 1965, however, it was cleaned, dismantled and shipped to the United States where it was carefully reconstructed according to Wren's original specifications. (A Guide for Visitors to the Winston Churchill Memorial and Library in the United States, Missouri: 1968.) Because of this, the building possesses an important quality that most of Wren's other churches lack. It has been freed from the dirt of the ages and the unfavorable "modern improvements," and has been restored to its original purity of design.

The architectural importance of the church is further increased by the nature of the design. It is one of the finest examples extant of Wren's overriding preoccupation with the amalgamation of centralized and longitudinal space. All of its elements clearly illustrate Wren's desire to give a central emphasis to a longitudinal church, and indicate a development in Wren's style from his longitudinal churches to his purely centralized buildings. In fact, it represents Wren's first solution of

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8.

CHURCH OF SAINT MARY THE VIRGIN, ALDERMANBURY

the problem, and as a transition point is essential to the understanding of the artistic development of Wren's style. (E. E. Sekler, Wren and His Place in European Architecture, New York: 1956, p. 82.)

The church was moved to Fulton, Missouri to commemorate Winston Churchill's speech, "Sinews of Peace," given in the Westminster College Gymnasium (NHL) in 1946. It was in this address that the term "iron curtain" was coined. The Church of Saint Mary, Aldermanbury now stands as a lasting tribute to Sir Winston, and the museum in the undercroft beneath it houses the foremost collection of Churchill memorabilia in the Hemisphere. Churchill was proclaimed an honorary citizen of the United States in 1963. In all its history, America has honored only one other person -- the Marquis de Lafayette -- with honorary citizenship.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

1. Briggs, Martin, S. Wren the Incomparable. London: 1953.
2. Dutton, Ralph. The Age of Wren. New York: 1951.
3. Oliver, Dame Beryl. The Church of Saint Mary the Virgin, Aldermanbury. London: 1969.
4. Sekler, Eduard. Wren and his Place in European Architecture. New York: 1956.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "				
NE	° ' "	° ' "	38° 57' 2"	91° 56' 47"		
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: less than ten

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: Sheila M. Hannah, Research Architectural Historian		
ORGANIZATION	Missouri State Park Board State Historical Survey and Planning Office	DATE October 13, 1970
STREET AND NUMBER: P.O. Box 176, 1204 Jefferson Building		
CITY OR TOWN:	STATE	CODE
Jefferson City	Missouri	29

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National ☒ State ☐ Local ☐

Name _____
Joseph Jaeger, Jr.

Title Director, Missouri State Park Board, and Missouri State Liaison Officer

Date _____

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

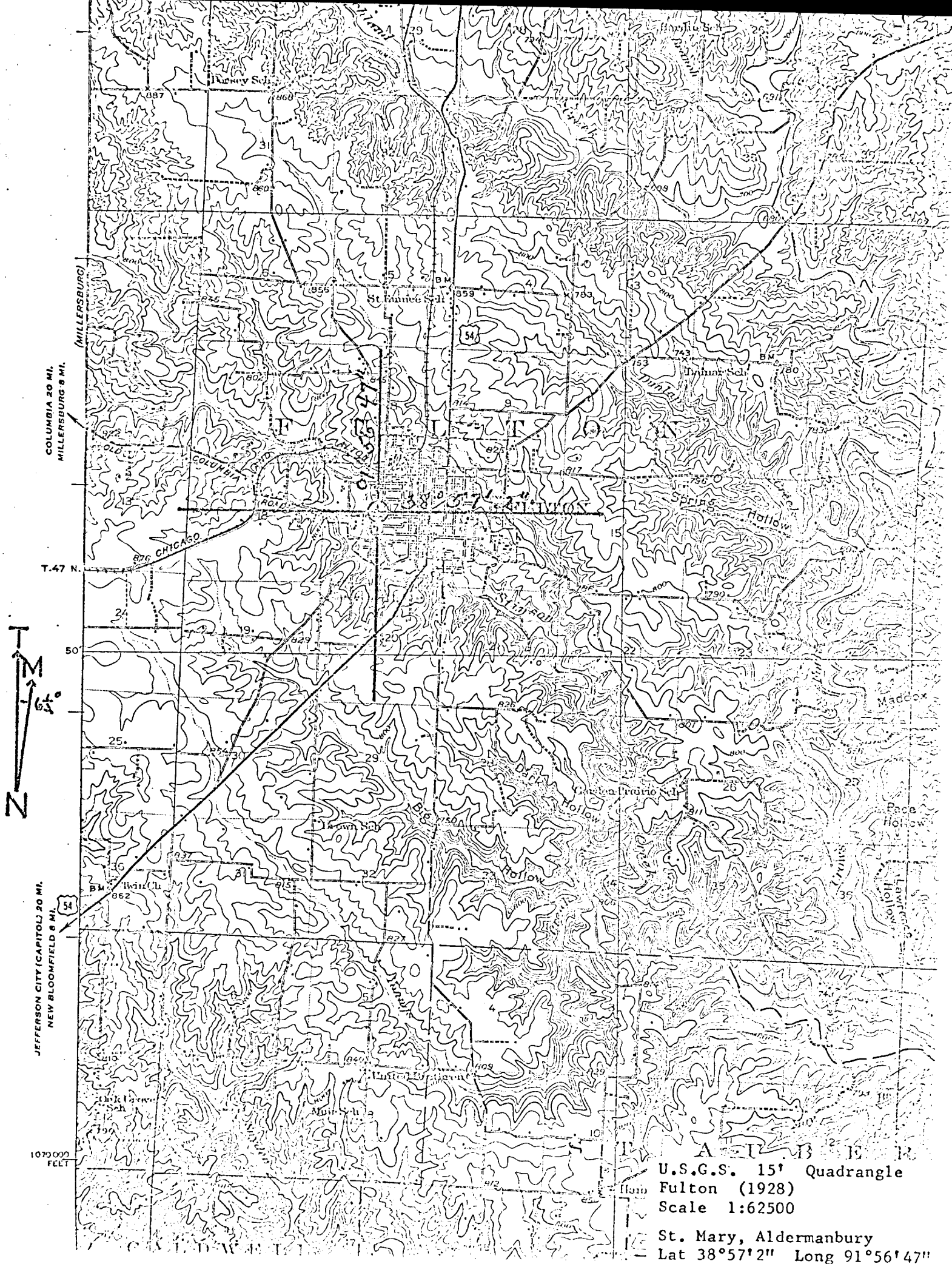
STATE	
Missouri	
COUNTY	
Callaway	
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9.

CHURCH OF SAINT MARY THE VIRGIN, ALDERMANBURY

5. The Wren Society. Vol. XIX, Oxford: 1942.
6. A Guide for Visitors to the Winston Churchill Memorial and Library in the United States. Missouri: 1968.
7. "A Gift for Missouri." Time. February 8, 1963. P. 35.
8. "In Tribute to Churchill." St. Louis Post Dispatch Sunday Pictures. December 29, 1968.
9. "St. Mary Aldermanbury Comes to Fulton, Missouri." The New York Times. Sunday, September 25, 1966.
10. "St. Mary the Virgin, Aldermanbury." Globe Democrat Sunday Magazine. August 29, 1965.
11. "The Realm of Christopher Wren." Life. June 2, 1961. p. 94-103.



U.S.G.S. 15' Quadrangle
Fulton (1928)
Scale 1:62500

St. Mary, Aldermanbury
Lat 38°57'2" Long 91°56'47"

Form 10-301
(Dec. 1968)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES

PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

1. NAME		STATE		Missouri
COMMON:		COUNTY		Callaway
AND/OR HISTORIC:		FOR NPS USE ONLY		
		ENTRY NUMBER	DATE	
2. LOCATION				
STREET AND NUMBER:				
7th Street and Westminster Avenue				
CITY OR TOWN:				
Fulton				
STATE:	MISSOURI	CODE	COUNTY:	Callaway
		29		
3. MAP REFERENCE				
SOURCE:				
U.S.G.S. 15' Quadrangle Fulton, Missouri				
SCALE:				
1:62500				
DATE:				
1928				
4. REQUIREMENTS				
TO BE INCLUDED ON ALL MAPS				
1. Property boundaries where required.				
2. North arrow.				
3. Latitude and longitude reference.				

SEE INSTRUCTIONS

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1. NAME

COMMON: Winston Churchill Memorial

AND/OR HISTORIC: Church of Saint Mary the Virgin, Aldermanbury

2. LOCATION

STREET AND NUMBER:

7th Street and Westminster Avenue

CITY OR TOWN:

Fulton

STATE:

Missouri

COUNTY:

Callaway

CODE

29

CODE

27

3. MAP REFERENCE

SOURCE:

Sheila Hannah, Missouri State Park Board

SCALE:

not to scale

DATE:

October, 1970

4. REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. Property boundaries where required.
2. North arrow.
3. Latitude and longitude reference.

Nominated property includes a twenty-one foot wide strip of land surrounding the building on all sides, making a rectangle with the demensions, 120 x 90 feet, as marked on the attached site plan map.

SEE INSTRUCTIONS

Form 10-301
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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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PROPERTY MAP FORM

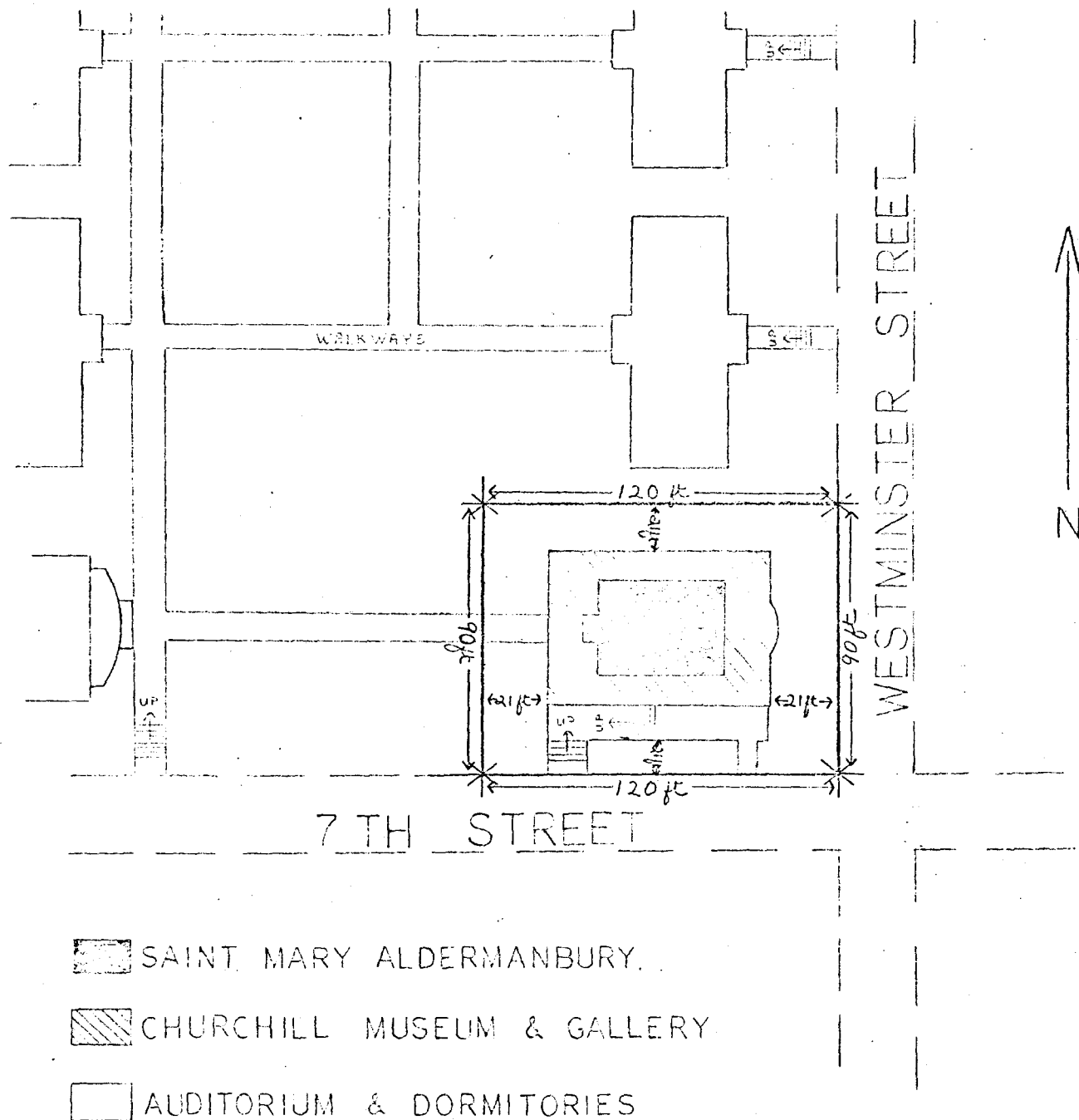
(Type all entries - attach to or enclose with map)

STATE		Missouri	
COUNTY		Callaway	
FOR NPS USE ONLY			
ENTRY NUMBER		DATE	
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COMMON:		Winston Churchill Memorial	
AND/OR HISTORIC:		Church of Saint Mary the Virgin, Aldermanbury	
2. LOCATION			
STREET AND NUMBER:			
7th Street and Westminster Avenue			
CITY OR TOWN:			
Fulton			
STATE:		Missouri	
CODE		29	
COUNTY:		Callaway	
CODE		27	
3. MAP REFERENCE			
SOURCE:			
Sheila Hannah, Missouri State Park Board			
SCALE:			
1" equals 12'			
DATE:			
October, 1970			
4. REQUIREMENTS			
TO BE INCLUDED ON ALL MAPS			
1. Property boundaries where required.			
2. North arrow.			
3. Latitude and longitude reference.			

SEE INSTRUCTIONS

SAINT MARY, THE VIRGIN, ALDERMANBURY

SITE PLAN MAP

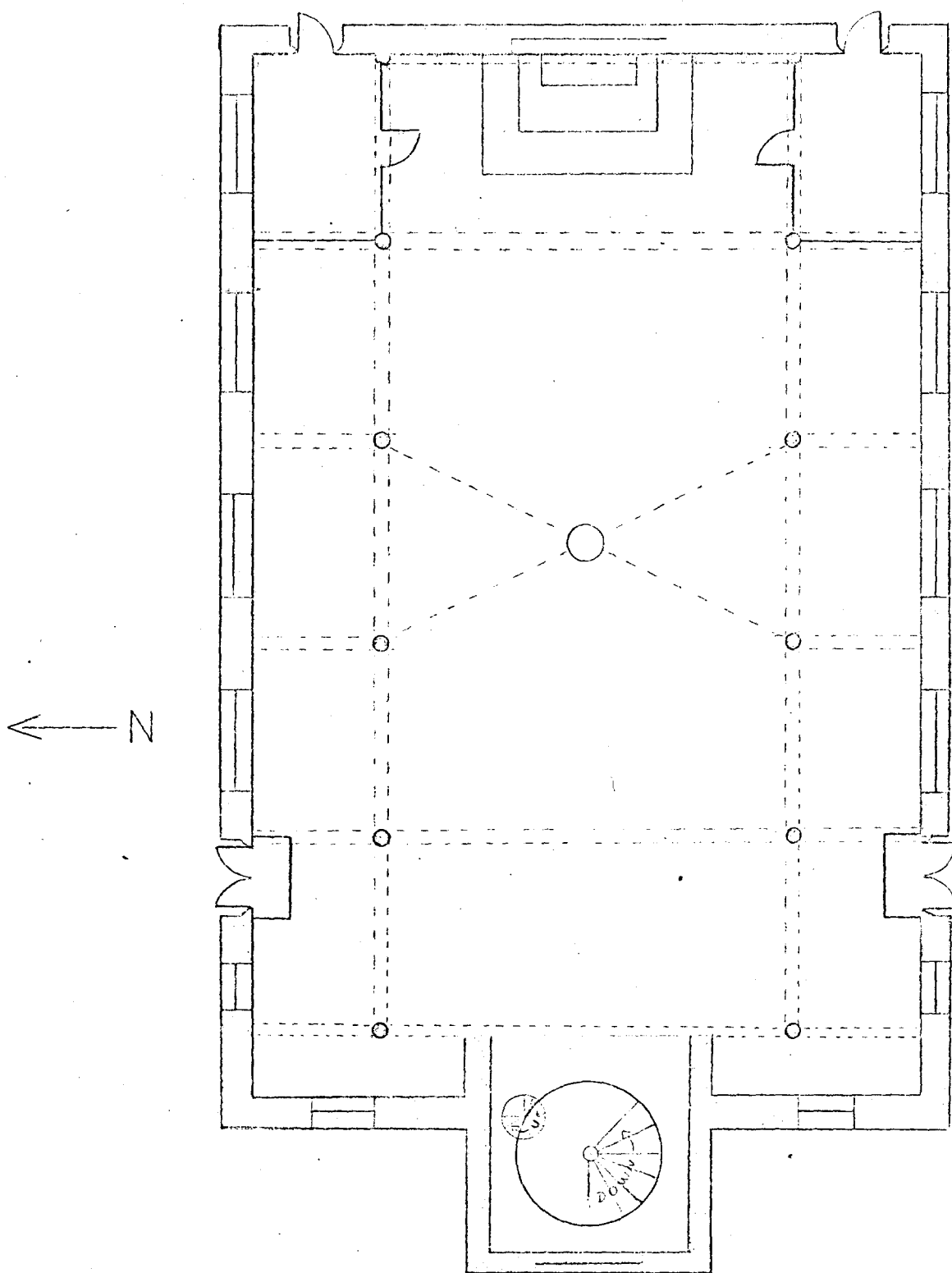


CHURCHILL QUADRANGLE, WESTMINSTER COLLEGE, FULTON, MO.

NOT TO SCALE

SMH-1970

AREA NOMINATED TO NATIONAL REGISTER



SAINT MARY, THE VIRGIN, ALDERMANBURY

SCALE: 1"=12'

SMH - 1970

NATIONAL REGISTER OF HISTORIC PLACES
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(Type all entries - attach to or enclose with photograph)

Missouri			
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STREET AND NUMBER: 7th Street and Westminster Avenue			
CITY OR TOWN: Fulton			
STATE: Missouri			
CODE		COUNTY:	
29		Callaway	
3. PHOTO REFERENCE			
PHOTO CREDIT: Sheila Hannah, Missouri State Park Board			
DATE OF PHOTO: September, 1970			
NEGATIVE FILED AT: Missouri State Park Board, P.O. Box 176			
1204 Jefferson Building, Jefferson City, Missouri 65101			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.			
Interior view of the east end of the nave and south aisle taken from the choir loft; also visible is the barrel vault over the east end bay and the groin vault over the center bay; View from the west facing east.			

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		CODE	COUNTY:
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DATE OF PHOTO:		September, 1970	
NEGATIVE FILED AT:		Missouri State Park Board, P.O. Box 176 1204 Jefferson Building, Jefferson City, Missouri 65101	
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.		The west end and south side of the church; view from the southwest facing northeast.	

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4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.			
West facade; view from the west facing east.			

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3. PHOTO REFERENCE		CODE 27	
PHOTO CREDIT: Sheila Hanna, Missouri State Park Board			
DATE OF PHOTO: September, 1970			
NEGATIVE FILED AT: Missouri State Park Board, P.O. Box 176			
1204 Jefferson Building, Jefferson City, Missouri 65101			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.			
The north vestry door; view from the southwest facing northeast.			

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DATE OF PHOTO: September, 1970			
NEGATIVE FILED AT: Missouri State Park Board, P.O. Box 176 1204 Jefferson Building, Jefferson City, Missouri 65101			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC. The great, ornamental volute on the east facade of the church; view from the east facing west.			

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NATIONAL PARK SERVICE

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1204 Jefferson Building, Jefferson City, Missouri 65101			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC.			
The east end and north side of the church; view from the northeast facing southwest.			

WINSTON CHURCHILL MEMORIAL (CHURCH OF ST. MARY THE VIRGIN, ALDERMANBURY)

COUNTY:

Callaway

LOCATION:

7th St. & Westminster Ave., Fulton, Mo.

OWNER:

Board of Trustees, Westminster College
Fulton, Mo. 65251

ADDRESS:

DATE APPROVED BY A.C.:

12-12-70

DATE SENT TO JEFF. CITY:

12-29-70

DATE SENT TO D.C.:

01-07-71

DATE OF REC. IN D.C.:

01-19-71

DATE PLACED ON NATIONAL REGISTER:

03-16-72

DATE AWARDED CERTIFICATE
(AND PRESENTER):

12-09-72
William Aull, III & Wm. E. Parrish - AC

DATE FILE REVIEWED:

~~The Church of St. Mary the Virgin, Aldermanbury has primary significance as the only example of an original 17th century church designed by the famous English architect, Sir Christopher Wren, to be reconstructed on American soil. This significance is greatly enhanced by the fact that the reconstruction was carried out with the aid of Wren's original plans for the church. The structure is of additional significance as a memorial to one of America's only two honorary citizens, Sir Winston Churchill.~~

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

1. Name of Property

historic name Robnett-Payne House

other names/site number Payne Hall; The Country Place

2. Location

street & number 223 East Fifth Street [n/a] not for publication

city or town Fulton [n/a] vicinity

state Missouri code MO county Callaway code 027 zip code 65251

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[x] nomination [] request for determination of eligibility meets the documentation standards for registering properties
in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR
Part 60. In my opinion, the property [x] meets [] does not meet the National Register criteria. I recommend that this
property be considered significant [] nationally [] statewide [x] locally. (See continuation sheet for additional
comments [].)

Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO

9/19/2001
Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria.
(See continuation sheet for additional comments [].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date

[] entered in the National Register

See continuation sheet [].

[] determined eligible for the National
Register

See continuation sheet [].

[] determined not eligible for the National
Register.

[] removed from the National Register

[] other, explain see continuation sheet [].

5. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>2</u>	<u>0</u> buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>0</u>	<u>0</u> objects
		<u>2</u>	<u>0</u> Total

Number of contributing resources
previously listed in the National
Register.

Name of related multiple property listing.

n/a

0

6. Function or Use

Historic Function

Domestic/single dwelling

Current Functions

Vacant/not in use

7. Description

Architectural Classification

Greek Revival

Italianate

Materials

foundation stone

walls weatherboard

roof asphalt

other brick

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history

☒ B Property is associated with the lives of persons significant in our past.

☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

Property is:

☐ A owned by a religious institution or used for religious purposes.

☐ B removed from its original location.

☐ C a birthplace or grave.

☐ D a cemetery.

☐ E a reconstructed building, object, or structure.

☐ F a commemorative property.

☒ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

Social History

Art

Architecture

Periods of Significance

1857-1953

Significant Dates

1889

Significant Person(s)

Payne, E. Howard

Payne, David Mode, Jr.

Cultural Affiliation

n/a

Architect/Builder

Robnett, James/unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67) has been requested

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey

#

☐ recorded by Historic American Engineering Record

#

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☐ Local Government

☐ University

☐ Other:

Name of repository:

10. Geographical Data

Acreage of Property 2.6 acres

UTM References

A. Zone Easting Northing
15 590250 4300490

B. Zone Easting Northing

C. Zone Easting Northing

D. Zone Easting Northing

[] See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title see continuation sheet

organization _____ date _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Westminster College

street & number 501 Westminster Avenue telephone 573/642-3361

city or town Fulton state MO zip code 65251

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Robnett-Payne Ho
Callaway County, Miss

Summary: The Robnett-Payne House, 601 West Seventh Street, Fulton, Callaway County, is a two story Greek Revival house with later Victorian detailing. The east gable end, the original 1857-1858 front of the house, is Greek Revival with off-center porchless entrance. The south side displays the ca. 1880 Victorian entrance with small Italianate style single story porch with a balustraded balcony at the second story level. The rectangular house with ca. 1900 single story rectangular kitchen addition at the west end of the north side has a dry-laid above grade field stone foundation, oak weatherboard siding over braced frame construction with some mortise and tenon joints, large timber sills under every wall, three brick flues - one with a fireplace, no basement, original house has six-over-six double hung windows plus multi-pane side lights and transom above each exterior door. The exterior of the house is virtually unaltered and retains a high degree of integrity, although it is in a debilitated state. The interior has received varying degrees of alteration, ranging from a near complete stripping of all interior features in the first floor of the main, original block of the house, to minor alterations to the upstairs. In addition, a small frame building sheltering a stone cellar is counted as a contributing building. Two additional buildings, a frame carriage house and a small gable-roofed frame building of indeterminate use, are also within the boundaries of the nominated property; both have deteriorated and been vandalized to the point where they are in ruinous condition; they are not included in the resource count.

Description: This house was designed by its owner James Robnett and constructed from 1857 to 1858. The original rectangular vernacular Greek Revival gable front house contained a total of eleven rooms, three halls, and a small two room cellar below the west end. The original interior configuration has apparently been altered, probably when the Italianate detailing was added and the facade reoriented circa 1880. This supposition is based on the fact that main, open, part walnut front stairway crosses the corner of a window and clips the upper corner of the south door casing. The house was built of lumber harvested from the site of the house and milled at James Robnett's saw mill on the farm, using white pine, oak and walnut trees. Exterior weatherboard siding is of hand-planed oak with an average reveal of 4.5" attached with square nails. The house sits on a 2.6 acre lot, a remnant of the original seventy acre farm. Housing for sixteen slaves was demolished ago. These quarters extended north beyond the kitchen/ laundry addition, which according to family tradition has changed configuration and use several times since 1858. When the house was constructed, this area was west of Fulton and separated from it by a moderate sized creek. Other than minor changes to the northwest addition and circa 1880, south porch addition (the current facade), the house's exterior appearance and interior floor plan is virtually unchanged since construction. The surrounding neighborhood consists of ca. 1890's cottages across the street to the east, circa 1960s - 70s ranch homes on contiguous land to the north and west, and two metal utility buildings across the street to the south.

The east gable end or original front has a slightly off centered (to the south) single four-paneled entrance door with narrow three-light and one lower vertical panel sidelight on either side and a twelve-light transom above, forming a rectangular entranceway framed by two inch wide jam boards which also serve as a narrow casing. Located near the center of this wall is the south side of a six over six double hung window (all windows in the original house are of this configuration); another identical window is evenly spaced between this one and the north corner. Directly above each first floor window and the entry door is a second story window. Again, directly above the center-most window and centered in the pedimented gable is another double hung window slightly less tall but the same width, opening into the finished attic. The corner boards are approximately one inch on the east end and four inches on the side wall; the window casings are the edge of the jams, with no separate casing boards. The ten inch frieze board also serves as the top casing trim on the second floor windows. A slightly beveled edge two inches by three inches wooden trim is attached at the top of the frieze and where the unlapped horizontal plank siding

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 2

Robnett-Payne Ho
Callaway County, Miss

which fills the pediment triangle meets the gable soffit. The horizontal pediment element below the attic window is approximately eight inches wide, as is the gable fascia with attached four to five inch crown mold just below the roof edge. The roof overhang on the east, north, and south sides is approximately one foot wide; there is no overhang on the west end. The watertable board is nine inches wide with no drip edge.

The symmetrical south facade, the front of the house since circa 1880, when E. Howard Payne built the centered Italianate influenced front porch (added to an existing, but secondary door), displays a window centered in the wall on each side of the doorway on each floor. The first floor entrance is identical to that on the east end except the door had glass in the upper 60% with two vertical panels below. The second story exterior door leading to the balustraded porch roof has four vertical panels. The wooden porch platform which is about eight inches high projects seven feet nine inches south and is twelve feet wide. It has four assembled columns (see sketch # 1) with moldings, jig-saw cut pieces, and chamfered corners supporting the south side of the porch; one at each corner and another inset toward the center with two feet between them and below the architrave are simple jig-saw cut decorative brackets. There is a half column directly behind the corner columns on the house wall. The architrave contains multiple horizontal elongated round ended inset flat panels whose length coordinates with the width of the opening below. A bed mold trim finishes the step from architrave to frieze which contains small square medallions regularly spaced on all three sides of the porch projection. At the junction of frieze and soffit is another bed or cap type mold. The fascia has three inch crown mold up to the balcony decking on the porch roof. The second story porch top has a balustrade of approximately four inch by four inch square posts located directly above each column. Between the posts are assembled balustrade sections using two inch wide material for top and bottom rails and jigsaw cut panels made of cypress wood. (see sketch # 1) The exterior door from this porch is as previously described, being the most ornate on or within the house. Plain side casings flank this door but above it has a bracketed hood which is on the frieze board. (see sketch # 1) Two evenly spaced brick chimneys project above the roof two to three feet. This side is forty four feet six inches.

The west gable end has weather boarding from water table board to the low pitched gable (no pediment, but closed cornice returns, and only a one inch wide board just below the roof edge), punctuated by five windows. The south-most windows are approx. four feet from the corner of the house, one on each floor. The north-most pair are approx. five feet from the north corner, one on each floor. The fifth window is centered in the gable in the attic level. This end is twenty six feet four inches. Projecting about three feet west at the north- west corner is the sun room/ breakfast room half of the single story circa 1900 kitchen. The south side of the projection and all along the west side this room had four single pane windows filling the entire upper 60% of the wall area. The lower area being weatherboard. This is the gable side of the roof. The room is fifteen feet eight inches north to south.

The north side displays five windows in the original house block, plus the kitchen room at the west end. The easternmost first and second floor windows are approximately twelve feet from the east corner. The westernmost window in the second story is above the asymmetrical kitchen roof and about four feet from the west corner. The two remaining windows are centered between the others, one in each story. The east wall of the kitchen addition attaches to the house at the west jam of this center window. The north wall of the kitchen has a walk-in door near the west corner, then a small square window is between the door and the external brick flue which is off-set to the east but west of the gable point by about one and one-half feet, and a horizontal window immediately east of the chimney approximately two feet high and four feet wide. The openings in the kitchen have four inch casings, corner boards, frieze, soffit and fascia.

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 3

Robnett-Payne House
Callaway County, Missouri

The kitchen addition is twenty feet eight inches east to west. The east side of the kitchen addition has a centered pair of six over six double hung windows.

Also on the lot are the remains of a carriage house. It had room for three carriages and a tack room. There was a double hung window in each of the east and west ends. The south side was mostly open or with paired swing doors for the carriages. The building had been primarily board and batten siding until it was stripped about two years ago by scavengers in anticipation that the entire lot was soon to be cleared of buildings. This structure is north and west of the house. Near the north east corner of the carriage house is a two compartment grain bin also with board and batten siding, which some locals had thought to be a slave cabin. The third structure is located near the north-west corner of the kitchen addition: the stone storm cellar constructed by E. Howard Payne in 1885, as indicated on the stone lintel above the descending stone stairway. The cellar is sheltered by a small frame, weatherboard clad gable roofed shed built by David Mode Payne¹.

The lot is dotted with beautiful huge trees, many present when the house was built and many of which are magnificent oaks. There were at least two in-ground water vessels on the remaining lot, a well near West Seventh St., at the southwest corner of the lot, with a low stone wall surround and roof; it was filled in about two years ago; and a cistern near the south west corner of the house. There are two stone entry columns on either side of a long unused drive leading from West Seventh St. to the carriage house.

Interior features include: evidence of wide milled casings and baseboards on the first floor; four panel doors; and a walnut floor, the majority of which has been removed. There is a brick fireplace with segmentally arched brick front; the original, very plain painted Doric wooden mantel has been removed but it is in the possession of the preparer of this nomination. There are two stairways to the second floor, one enclosed and near the fireplace in the north-center room (see photo), the other beginning about six feet inside the original east end door and which is open with square walnut spindles and newel with multiple flat sides, from floor to shaped walnut hand rail (during the preparation of this nomination, the balustrade was stolen). (see photo) The stair treads may also be walnut; the risers are painted. The stairway to the finished attic consists of four open boxed-in steps, then a short door in the wall behind which is the balance of the enclosed stairs to the third level. (see photo) The second floor trim is unmilled, the casings approximately four inches wide and the baseboards somewhat wider; the floor is of wide wooden planks and painted.

The first floor of the house was gutted by the owner previous to the college purchasing the house in 1995. All of the original interior doors and missing woodwork (except the mantel) remain in the possession of that owner.

The house is in very distressed condition. Although most of exterior is intact, the removal of much of the first floor interior and the lack of maintenance since 1985 make the survival of the building questionable. In addition, the current owner has expressed the intention of demolishing the house, and persons in the area surrounding the house have requested that it be removed. In January 1998, the current owners announced demolition was imminent, but they since relented. The current owners agreed to allow the attempt to nominate the house, and the preparers continue to work to preserve it. The final option for preservation may require relocation.

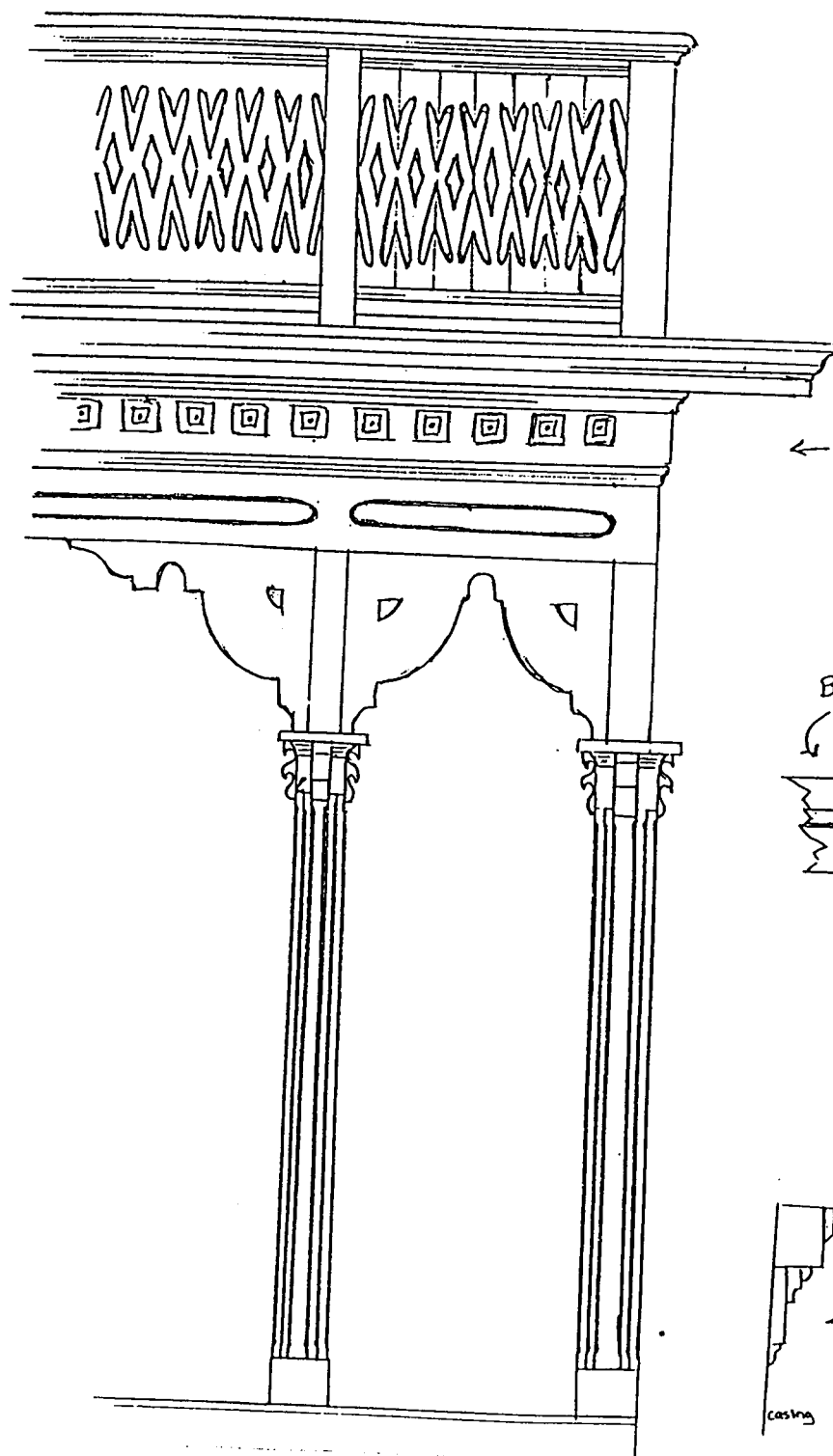
¹Payne: p. 94.

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 4

Robnett-Payne House
Callaway County, Missouri

Figure 1



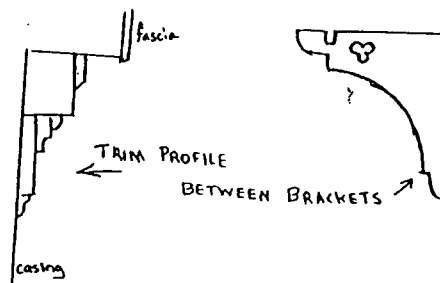
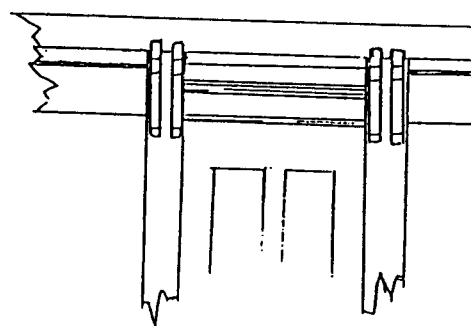
ROBNETT - PAYNE HOUSE
601 WEST SEVENTH ST
FULTON, MO

- NOT TO SCALE -

YICKI MCDANIEL 1-25-98

← FRONT PORCH

BRACKETED CORNICE ABOVE
BALCONY DOOR - FRONT PORCH



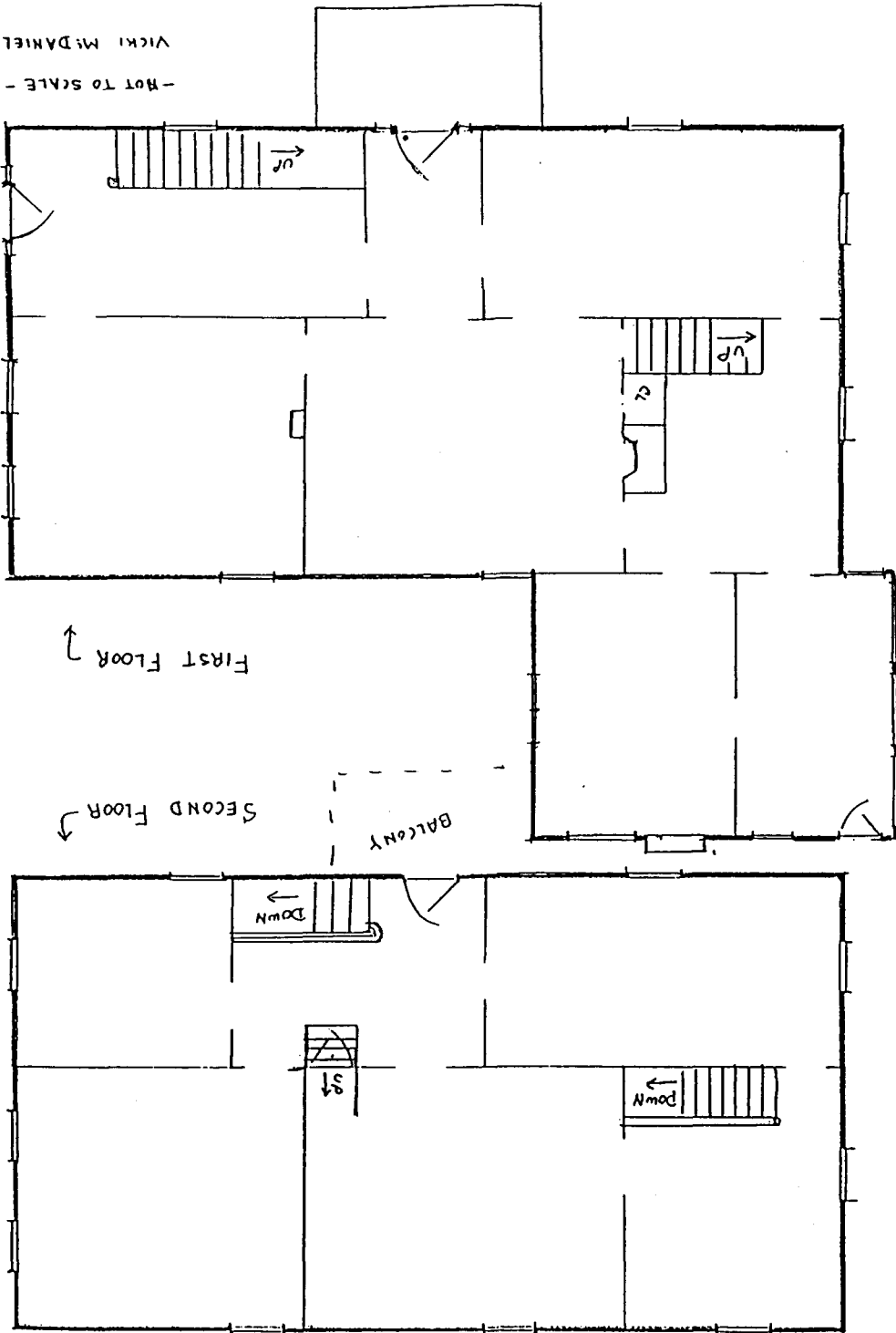
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

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Robnett-Payne House
Callaway County, Missouri

ROBNETT-PAYNE HOUSE, 601 WEST SEVENTH ST, FULTON, MO

FLOOR PLANS



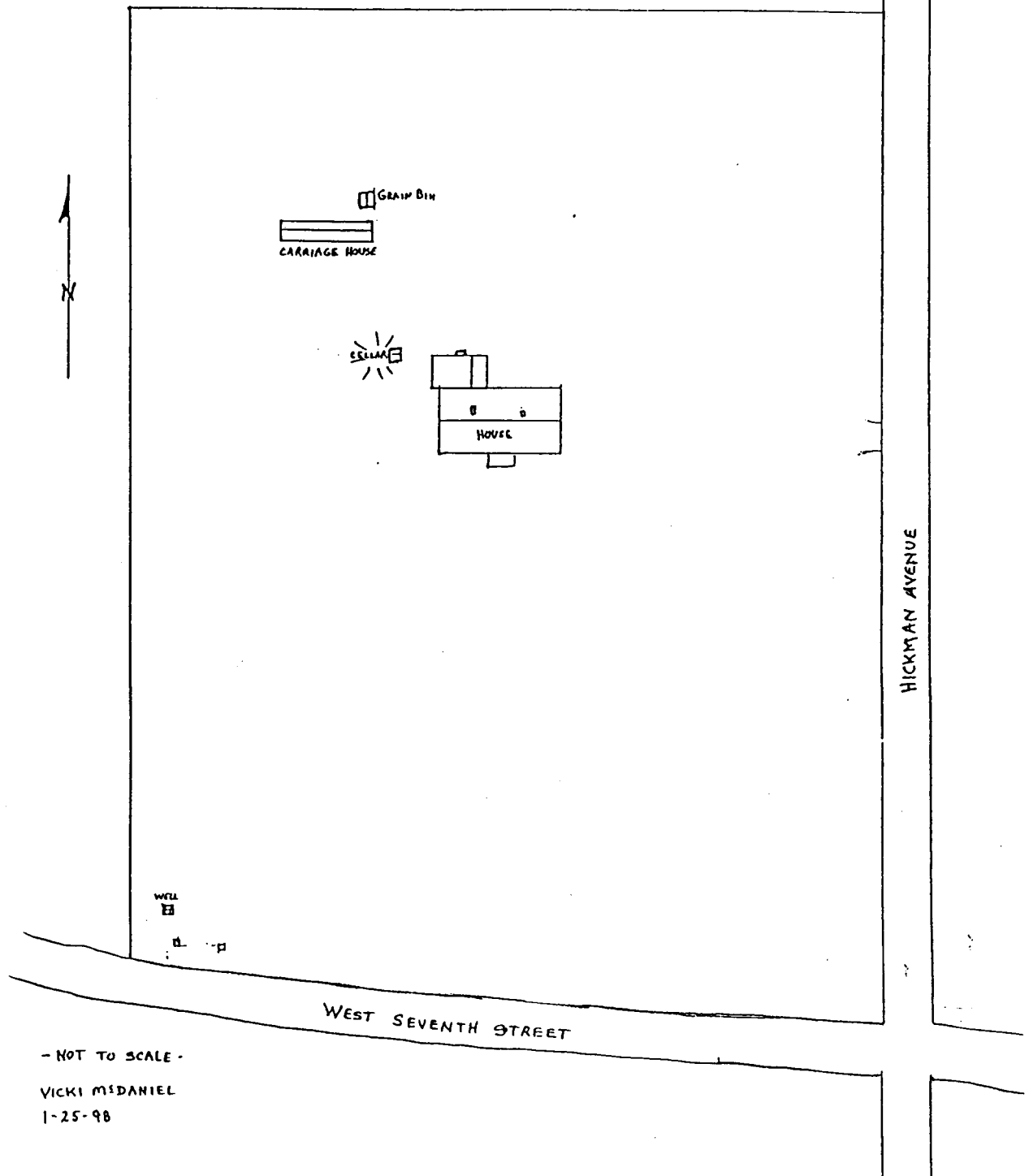
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Robnett-Payne Ho
Callaway County, Miss.

ROBNETT - PAYNE HOUSE
601 WEST SEVENTH STREET
FULTON, MO

SITE MAP



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 7

Robnett-Payne House
Callaway County, Missouri

Summary: The Robnett-Payne House, 601 West Seventh Street, Fulton, Callaway County, is significant under Criterion B in the area of Social History for its association with Edward Howard Payne, son-in-law of James Robnett, who constructed the house in 1857-1858. E. Howard Payne was a prominent Fulton businessman, developer, and philanthropist who, among his other accomplishments, in 1889, provided the original benefice which established Howard Payne College in Brownwood, Texas, and continued to provide support for the college during its formative years. Payne lived in the house from 1874 to 1900. The property is also significant under Criterion B in the area of Art for its association with David Mode Payne Jr., grandson of Robnett and who was born in the house in 1907. David Payne used the house, which he christened "Country Place," as his home, as well as his studio, until his death in 1985. From 1932 until his death Payne was a successful commercial artist and painter who specialized in what were styled "interior landscapes"; from 1932 to 1953, he worked for Condé Nast Publishing Company and provided illustrations for their magazines, including House & Garden. During his tenure with Condé Nast, Payne rented apartments during his stays in New York, so this property was the only house he owned and the property most closely associated with his productive career. In addition to his magazine work, Payne also painted independently in many styles and media for a large number of prestigious clients. His work was featured in many exhibits and remains in many private collections. The significance is extended to 1953 since his productive and important work for Condé Nast began in 1932, which provides sufficient perspective to evaluate his contributions to American magazine illustration. In addition, the house is significant under Criterion C in the area of Architecture for its vernacular interpretation of the Greek Revival style, designed and constructed by Kentucky born James Robnett in 1857-1858. Level of significance has been evaluated as local.

Narrative: About 1825, James Robnett immigrated from Kentucky to Missouri with his family. The family originally settled in Boone County, but James Robnett removed to Callaway County with his wife and seven children in 1857 and settled on the banks of what was later known as Town Creek. According to family tradition, the family first lived in a log house, but Robnett immediately began designing a new and more substantial house. The lumber for the new dwelling was cut from his surrounding farm and sawn in his own mill on the farm. Allegedly constructed with the labor of his slaves, the house was constructed in a vernacular adaptation of the Greek Revival style. It was completed in 1858, by which time an eighth child had joined the family. Later in the 1880s, a single story Italianate new front porch was added by Howard Payne. Both fronts remain intact.

Architectural Significance: The Greek Revival style for domestic architecture would have been a prevalent style in Kentucky when James Robnett was a youth, having spread there from the southern coast with earlier emigrants. This style dominated domestic architecture in the newly independent United States from 1820 to 1860. Architectural styling associated with Greek democracy seemed appropriate for the young nation desiring to break from English influence. The principal characteristics of the style being a wide band of trim at the roof line, a low pitched roof, usually a porch with prominent Classical columns, window sashes with six-pane glazing, and front door with narrow sidelights and a rectangular line of transom lights above². The Greek Revival subtype constructed by Robnett was a plainer, clean-lined, front-gabled porchless vernacular adaptation. The gable end was the house's original primary facade; however, the south side is also more highly finished than the north. Robnett wanted both public sides of his house to be "finished", both had identical entries, either could have been used as the front.

²Virginia and Lee McAlester, A Field Guide to American Houses, (New York: Alfred A Knopf, 1984), p. 177, 179.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 8

Robnett-Payne House
Callaway County, Missouri

James Robnett who had emigrated from Kentucky with his family around 1825, would have been familiar with the Greek Revival style in his birth state, and when it came time to move from their pioneer log cabin into a fine home, he selected the style recalled from youth as the type of home fit for his family. (He may also have referred to pattern books available at the time to enhance his memory; such as The Practical House Carpenter; The Builder's Guide by Asher Benjamin and The Modern Builder's Guide; The Beauties of Modern Architecture by Minard Lafever³.) Therefore, in 1857, James Robnett prepared the lumber and made the plans for his vernacular Greek Revival home.

The Robnett home follows the textbook Greek Revival features very well. The original house has a rectangular shape, the forty-four feet six inches by twenty-six feet four inches footprint, two stories high with a finished attic with knee walls. The public sides have an approximately ten inch wide frieze board at the top of the south wall which continues horizontally at the same level across the east front gable forming a pedimented gable. This band does have a second component as mentioned in McAlester's A Field Guide to American Houses⁴; however, in this house the upper band is narrower rather than wider than the lower board. An approximately two inches by three inches slightly beveled cornice mold trims out the junction of frieze and soffit and is the second band of trim. The triangle of the gable end does not have the wider frieze board but does repeat the two by three inch trim. The closed soffit is finished with an approximately eight inch wide fascia board with five inch crown molding to the roof edge, the roof having a low pitch, and narrow overhang of approximately eight inches on the east end, south and north sides, and none on the west end; which is also characteristic of its style. Other than the nine inch watertable board and one inch by four inch single side corner boards the house has no other elaboration (excluding the newer south porch), making the wide cornice, smooth (non-lapped) sided pediment, and gable fascia very prominent.

Set into the wall near the south corner of the east end is a single entry door with sidelights and transom. The door is four panel solid wood with narrow sidelights having three vertical glass panes and wood muntins in the upper two-thirds and a single lower vertical wooden panel below. The door and sidelights are surmounted by a fixed transom having twelve vertical panes with wooden muntin dividers. These components make up a rectangular entrance which is unadorned on the exterior wall face, in fact only the edge of the framing jam shows as a minimal trim. An identical entry is centered on the south gable side of the house. The same "jam trim" appears on the window openings. The windows are all singular six over six double hung sashes. All windows are the same width – about three feet, and all but the attic windows are about six feet in height, those in the attic are somewhat shorter.

Due to the house being gutted on the first floor including floor, all walls, and ceiling, its framing method is visible. The house had heavy solid timber oak sills under every wall, exterior and interior; under three exterior walls they have been replaced by stacks of two by tens, the interior sills are still in place although in very deteriorated condition. The west end of the house, sill and siding, is contacting the soil. Upon the sills rests the braced frame skeleton of the home. The exterior and interior walls are constructed of two by four oak single floor length studs plus occasional four by fours (some extending beyond the two by four triple plate), these being braced at the exterior corners plus frequently along the wall including the interior walls. Some hewn joints are visible.

³McAlester, p. 184.

⁴McAlester, p. 180.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 9

Robnett-Payne House
Callaway County, Missouri

At this time there is a single story wing projecting north at the north west corner of the original house on the north side. There may have always been an addition here, but the current room is newer than the original. At is still clad with weatherboard and repeats the narrow overhang, being four inch wide on this room, but it does have four inch window and door casings and 4" corner boards on both sides of the corners. The east side blends well with the house having six over six windows and the same lap reveal of the weatherboards. The other two sides have newer windows, the north ones being odd (perhaps found material), one to the east of the external chimney is two feet by four feet wide and west of the chimney there is the remains of another about two feet square. The west side was used as a sun room or enclosed porch/ breakfast room and had three single sash inoperable sashes in the upper 60% of the wall, plus one in the three feet of south wall which projects past the main house to the west. These rooms have a much lower ceiling height than the house. The wing was likely of this configuration by 1900, with some more recent modification to the porch area particularly the addition of the west side glass.

In the 1880's, the south side was made the facade by the addition of an Italianate single story porch at the existing centered entry. The second story level balustraded balcony is supported by four constructed columns positioned at the south opening and two half columns on the wall immediately north of the corner columns. These columns are built from chamfered laminated six by sixes with added chamfered two by threes, with the bottom 10" of the six by sixes being covered with ten inch by ten inch by two inch thick boards creating a ten inch by ten inch base. At the top of the seven foot chamfered section is a top trim composed of two by two corner pieces and jigsaw cut brackets centered on each side; above this is a crown mold which sets to each side of the bracket top. Above this is a twelve inch by twelve inch by one inch "top" plate above which extends a plain six inch by six inch support for the porch cornice. The lower edge of the cornice is chamfered between the supports. In the angle of the support and cornice above the plate there are simple jigsaw cut brackets. The chamfering and brackets being typical of the Italianate style. The cornice is composed of elongated recessed rounded end panels above the brackets, then a cap mold, a cornice mold with square medallions, and a bed mold where the soffit attaches. There is a four inch fascia and four inch crown mold up to the balcony floor. The balcony balustrade sections are constructed from two inch material for two layer top and bottom rails with jigsaw cut panels between, these sections set between six inch by six inch hollow posts positioned directly above the first floor columns. The second floor door surround includes unmilled side casings attached over the weatherboard and a bracketed door cornice which is another characteristic of Italianate architecture. This doorway likely replaced an earlier window.

The house is a strong example of the fairly rare porchless front-gabled subtype of the Greek Revival style of domestic architecture. According to McAlester only five percent of all Greek Revival homes have no porch. And a front-gabled home, which was more common in the Midwest than other areas and yet one of six subtypes, without a porch seems to have been nearly unheard of.⁵ The house primarily appears as it did when constructed in 1857 1858, with the addition of the 1880s front porch which has not changed from that date, and the northwest wing addition dating from ca. 1900. As David Payne noted in his House & Garden article on the house: "Plain and simple it was built and so it stands today, but a mellow dignity and a look of genuine hospitality are the characteristics written all over its honest face."⁶

⁵McAlester, p. 179-180.

⁶Payne, p. 49.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

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Robnett-Payne House
Callaway County, Missouri

Edward Howard Payne was born March 20, 1849, in St. Louis, Missouri. His father, Thomas J., came to St. Louis from Kentucky about 1818. Thomas Payne was a dealer in real estate and opened the first race track in the city. Edward Howard attended Christian Brothers' Academy in the city for four years and, in 1866, at age 17, entered Westminster College in Fulton.⁷ While in Fulton he boarded with the Robnett family in their home near Town Creek, where he met the Robnett children including John David, Mollie and Margaret. Along with farming, the Robnetts housed and boarded many Westminster students and other travelers. Howard's stay at Westminster was brief due to the death of his father in 1867, when he had to return to St. Louis to tend to family business. He then removed to Illinois and farmed for ten years. However, despite his brief stay in Fulton, at least one friendship he made while boarding with the Robnetts was enduring. On October 14, 1874, E. Howard Payne and Margaret Robnett were married. About one month prior to the marriage, Howard also bought out the other Robnett children's share in their father's estate. On September 22, 1874, Payne purchased 8.38 acres, the land immediately surrounding the Robnett House; the balance of the farm property had been sold to others. By 1875, the new couple was settled in Fulton.⁸

Howard Payne was engaged in the grocery business, as evidenced by a ledger sheet headed "E. H. Payne, dealer in Select and Fancy Groceries, Bell Block", dated Sept. 1, 1893.⁹ In fact, he owned the Bell Block, a group of commercial buildings on the town square where his store and other businesses were located and which he purchased from architect M. F. Bell on April 27, 1889.¹⁰ According to his obituary in The Missouri Telegraph,

[Payne] was a plain, unassuming, unpretentious man and his aversion to pretense and shows possibly carried him to extremes in the observance of some of the conventionalities of society. He was an honest man, a good citizen, a kind neighbor, a sincere friend, an indulgent husband and father.¹¹

The editor of The Fulton Gazette was equally complimentary in its eulogy:

"During his life in Fulton he has been one of our best citizens and business men, having at times been engaged in the dry goods and grocery business. In all walks of life he was an honorable man, a good man, and a good citizen."¹²

An inventory of the property he owned on his death included, "a nice estate in St. Louis, a valuable farm on the Mississippi river and large property interests in Fulton and Callaway county."¹³ He also had made many contributions to the community, was a merchant, held many properties, and with two partners established the McIntire, Payne, and Tucker Addition to Fulton in 1885, which was the majority of the acreage of the original Robnett farm.

While living in the house Howard Payne made his own contributions to its design. David Mode Payne Jr. discussed these additions in his 1941 House & Garden story of his family home.

"In the 80's Howard Payne, who was my grandfather, built the porch on the south front of the house. It is of carpentered lacework in the style of the times, but along Classic lines that

⁷J. B. Williams, pub., The (Fulton) Missouri Telegraph, May 11, 1900, p. 1.

⁸History of Callaway County, Missouri (St. Louis: National Historical Company, 1884), pp. 694-695.

⁹Whitlow collection.

¹⁰See "M. Fred Bell Speculative Cottage," NRHP 1995; and "M. Fred Bell Rental Cottage," NRHP 1997.

¹¹J. B. Williams & Co., Ed., The (Fulton) Missouri Telegraph, May 11, 1900, p. 1.

¹²H. I. Nichols, Ed., The Fulton (MO) Gazette, May 10, 1900, p. 1.

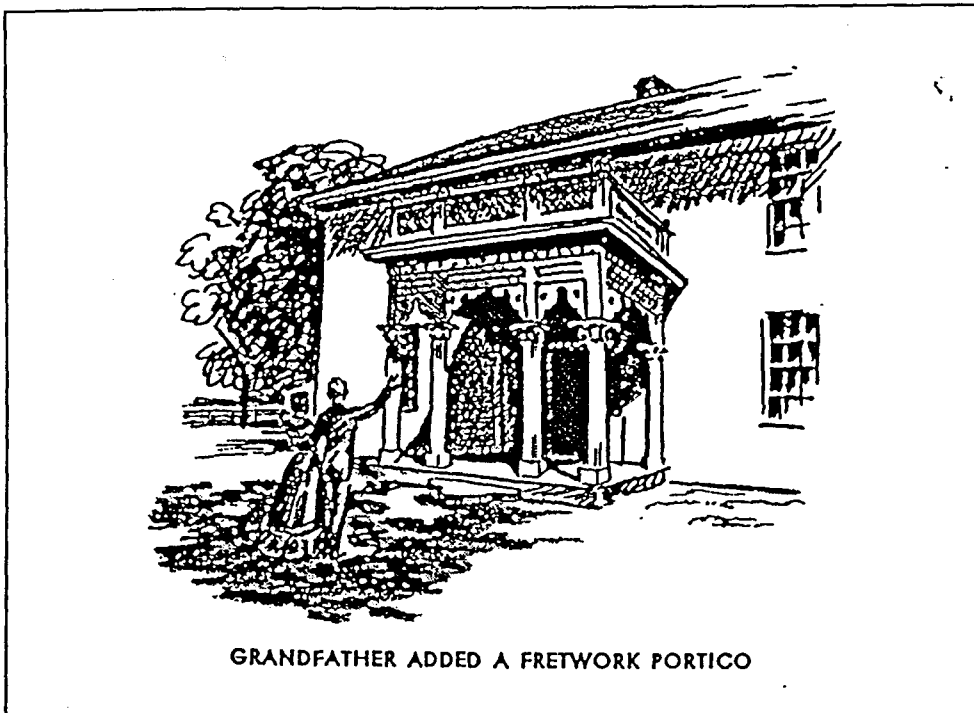
¹³Ibid.

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Robnett-Payne House
Callaway County, Missouri

harmonize with the simplicity of the house itself. Four columns support a one-story porch, and a fretwork railing encloses the upper deck. The door above was referred to as the "portico door."¹⁴ Later in 1885, based on the date carved in the lintel above the doorway, Howard Payne also constructed the large, dry, stone storm/root cellar about fifteen feet from the northwest corner of the house. The cellar is in excellent condition. It has a small enclosed frame entrance shed which David Payne tells us was built by his father David Mode Payne. When the cellar was dug out the soil was used to fill the two cellar rooms under the west end of the house.¹⁵



GRANDFATHER ADDED A FRETWORK PORTICO

¹Source, Payne, "Missouri Family Album," p. 92.

Possibly the most important single event to occur in the house, was the founding of Howard Payne College. John David Robnett, Howard's brother-in-law, was pastor of the First Baptist Church of Brownwood, Texas, a member of the Pecan Valley Baptist Association. It was the goal of the association to establish a college in Brownwood, but, in June 1889, on a visit to Fulton, Robnett informed his brother-in-law that their efforts had so far been unsuccessful.

According to family

tradition, the pastor, discouraged by the failure of their efforts, announced that he was prepared to abandon the idea. Payne convinced his brother-in-law to persist and presented him with what was described as a "sizeable gift." As acknowledgment of the gift, the college which the Baptist association founded was named Howard Payne College, later Howard Payne University. Payne continued to financially support the college for at least a few years, as substantiated by a letter dated May 25, 1891, from John Robnett to E. Howard Payne acknowledging additional money received. The letter, on Howard Payne College letterhead, listed J. D. Robnett as President and also as Financial Agent. Payne's obituary stated that, "He gave a large sum of money to build Howard Payne College at Brownwood, Texas, of which school his brother-in-law, Rev. John Robnett, was president up to the time of his death two or three

¹⁴Payne: p. 94.

¹⁵Payne: p. 94.

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Robnett-Payne House
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years ago. For this munificent gift the college was named for him."¹⁶ With no need of reward, Payne never visited the school.

The founding of the college was recounted in the Robnett Family Association's newsletter in a biography on John David Robnett, born April 6, 1845, who grew up in the Robnett-Payne House:

Howard Payne College owes its beginning to the creative mind of the Rev. John Robnett . . . This consecrated minister became pastor of the First Baptist Church of Brownwood in 1884, a pioneer church . . . without a permanent building. Dr. Robnett was a college educated man . . . Dr. Robnett deplored the fact that most of the Baptist Ministers of the area had little formal education above the one-room frontier variety. It was his great desire to have an educated ministry that was the great driving power behind his efforts to secure a Baptist college for that portion of Texas.

Dr. Robnett was often greatly discouraged in his efforts to found a Baptist college. Dr. Taylor has often told the story of . . . the founding of Howard Payne. Mr. Mode Payne related how one night Dr. Robnett stood in front of the same fireplace in the Robnett home in Fulton, Missouri, and told his brother that he was giving up the idea of founding a college. Howard Payne told him to go back to Texas and begin the college and made the starting gift.

The college was named in his honor because Reverend John Robnett felt that without his encouragement and the initial monetary gift, the college would never have materialized.

The minutes make only a barest mention of the naming of the college, saying simply that it "was named Howard Payne College in honor of Howard Payne of Fulton, Callaway County, Missouri." It was at Dr. Robnett's suggestion that the Board voted to name the college for a man they had never seen. One of the founders of the institution said, "In the State of Missouri there lived a man who was a very dear friend and brother-in-law of Dr. Robnett, and it was in honor of this man - - Howard Payne - - the college was named. . . . the college was legally named Howard Payne College, and the charter filed under that name."¹⁷

John Robnett was being a wise businessman when he recommended that the college be named after Payne. Knowing that Payne was financially able to make future contributions, he reasoned that Payne would be more likely to do so if his name was used. It is reasonable to assume, even though I have not found the evidence, that Howard Payne was a financial supporter of the college until his death; and that architectural work done in the 1890's by M. Fred Bell of Fulton, MO, was arranged for and partially or completely funded by Howard Payne. Therefore, Payne not only made the initial gift to establish the school, sent them money for several years, but also paid for the college's buildings; as stated in his obituary.

Howard Payne died about midnight on May 6, 1900. The surgery performed on him that afternoon may have inspired author Henry Bellamann to select the Robnett-Payne House as the inspiration for the home of Willy McIntosh in his 1940 best selling novel about turn-of-the-century Fulton, Missouri, Kings Row. In the novel, Willy's father was operated on without anesthesia and subsequently died from shock.

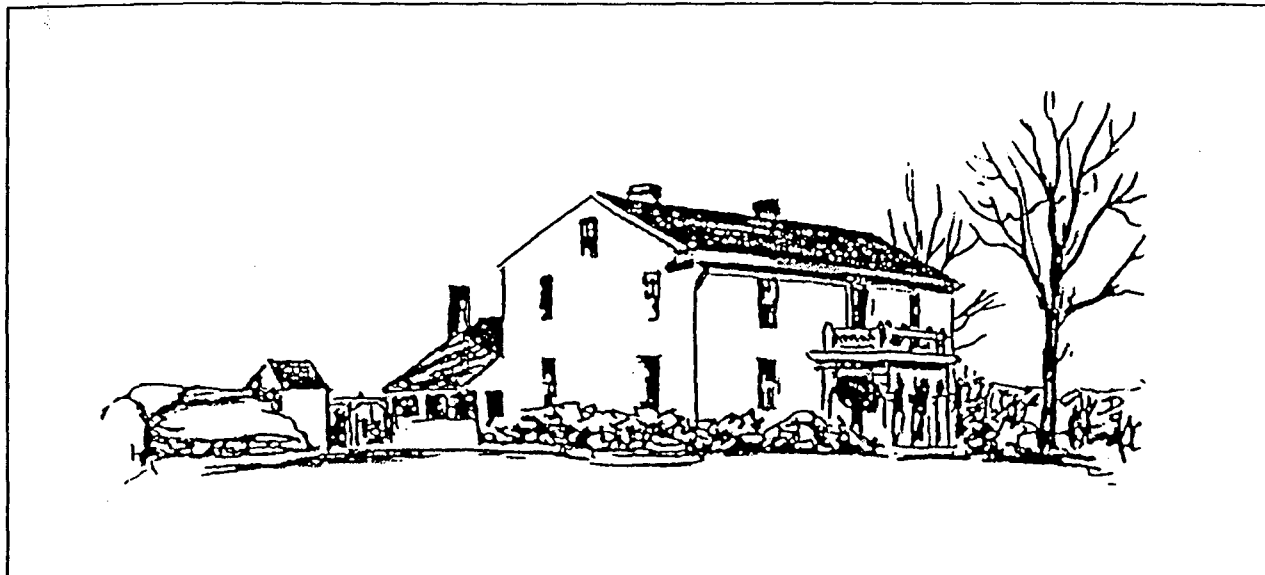
¹⁶H. I. Nichols, Ed., The Fulton (MO) Gazette, May 10, 1900, p. 1.

¹⁷"Robnett Family Association newsletter, no date or author on copy available in collection of Mary Whitlow, 801 Mokane Rd., Fulton, MO 65251.

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Robnett-Payne House
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2Source, Payne, "Missouri Family Album," p. 92.

Seven years later Howard Payne's grandson, **David Mode Payne Jr.** was born, on August 7, 1907 (son of David Mode and Ann Payne, great-grandson of James Robnett). Payne attended Fulton public schools and Westminster College in Fulton, where he was a very active student. While at Westminster, David illustrated their yearbook for two years, also acting as editor his senior year; was a member of the Skulls of Seven, an academic society; co-founded a fraternity with high academic standards; and graduated cum laude in French with minors in Latin and English in 1929. He then attended the New York School of Fine and Applied Arts (Parsons). Following his third year, he earned their annual fellowship to study in the Paris branch of the school and in Italy. In Paris, Payne studied under Van Day Truex and Pierre Brissaud. However, before embarking for Paris, David had perhaps unknowingly already started his career in the commercial art field, when McCall's Magazine published his first illustration in its January 1932 issue.¹⁸ Upon the completion of his formal art training he accepted a position with Condé Nast Publishing Company and his first "room portrait" appeared in House & Garden in 1933.

Condé Nast, founder of the publishing company which bore his name, was born in New York in 1874 and raised in St. Louis. After receiving bachelor's and master's degrees from Georgetown and a law degree from Washington University, in 1901, Nast accepted an offer from his Georgetown classmate, Robert J. Collier, to serve as advertising manager of Collier's at a salary of twelve dollars a week. In 1907, Nast, then business manager of the magazine at a salary of \$40,000 a year, quit to manage the Home Pattern Company, an enterprise started while he was still with Collier's. In 1909, Nast purchased Vogue and House & Garden and embarked on his own publishing venture.¹⁹

¹⁸(Westminster College, Fulton, MO, campus newspaper) The Columns, January 14, 1932.

¹⁹Theodore Peterson, Magazines in the Twentieth Century (Urbana: University of Illinois Press, 1964), p. 266.

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David Payne worked for Condé Nast for twenty years, painting interior landscapes for their magazines' articles and covers, as well as for books. In 1941, David wrote "Missouri Family Album", the story of his home and family, for publication in House & Garden. He did sketches included with the story plus interior paintings in an accompanying section entitled "I Come from Missouri". Payne expressed himself well with the printed word as well as with his paintings. The story makes the reader feel nearly a part of the family and shows David's warm feelings toward his Fulton, Missouri home. (After reading this story and so knowing most of the history of the house, and experiencing the house and the "feelings" it exudes; we knew that the house must be preserved, even though in very distressed condition. David Mode Payne Jr.'s April, 1941, publication of the house's story may very well save it.) The editor's note accompanying this story reads as follows:

This is the story of an American house. At the time its foundations were laid, it was a finger pointing West — a prairie outpost in the frontier country. Beyond it pushed the pioneer path — and during the War Between the States the house found itself on the dividing line between North and South — in the center of a storm from which was to grow, in the course of years, a truer American unity.

Today, if there is a center in America, this house stands near it. At the crossroads of the country, it drew its character from East and West, North and South. If there is anywhere in the United States a living picture of the American idea, here it is.

By 1947, according to Richardson Wright, editor of House & Garden, in the introduction to a portfolio of Payne's work, Payne had completed hundreds of portraits and rooms. He also accepted commissions in Washington, Newport, Chicago, and the Midwest, and his works were exhibited in Cincinnati, New York, and the Dayton Museum.²⁰ Payne continued to accept commissions throughout his career, as well as painting for his own enjoyment. Many works were for very well known clients of their homes and interiors, while many were of his home and hometown scenes. In Newport, he painted the cottages of the Slocums, Ishams, and Grosvenors, the Elms, and Beaulieu, the former residence of the Astors and Vanderbilts. In Chicago, he painted the apartment of the William Wood Princes, the guest cottage of the Rockefellers at Pocantico Hills, and the house of Lila Tyng, the first Mrs. Henry Luce, in New Jersey. Under commission of the Museum of the City of New York in 1951, he painted a series of notable Manhattan homes, including the apartments of Irving Berlin. As late as 1981, he produced a series of interior portraits of the Murray Hill home of Mrs. Reginald B. Lamier, including an intricate study of a morning room appointed with Louis XVI furniture and intricate moldings. His primary medium was watercolors, though occasionally he also employed oils, pastels, tempora, sanguine, and gouache. According to Wright, Payne continued to develop the "promising individuality of style" which surfaced under the direction of Truex; "... he has a facile gift for giving his rooms an air."²¹ As Wright noted, the photographer was limited in his portrayal of interiors by the camera lens; "the artist using the medium of paint is not so inhibited. He can render atmosphere and even detail with a freer hand."²²

While in Fulton, Payne stayed in his home at 601 West Seventh Street. In a 1950 term paper written by George R. Corey while at Central College in Fayette, Missouri, Corey stated that Payne used the second

²⁰Richardson Wright, "David Payne: A Portfolio of Portraits of Rooms in Color by This American Artist," in Wright, ed., p. 225.

²¹Wright, p. 225.

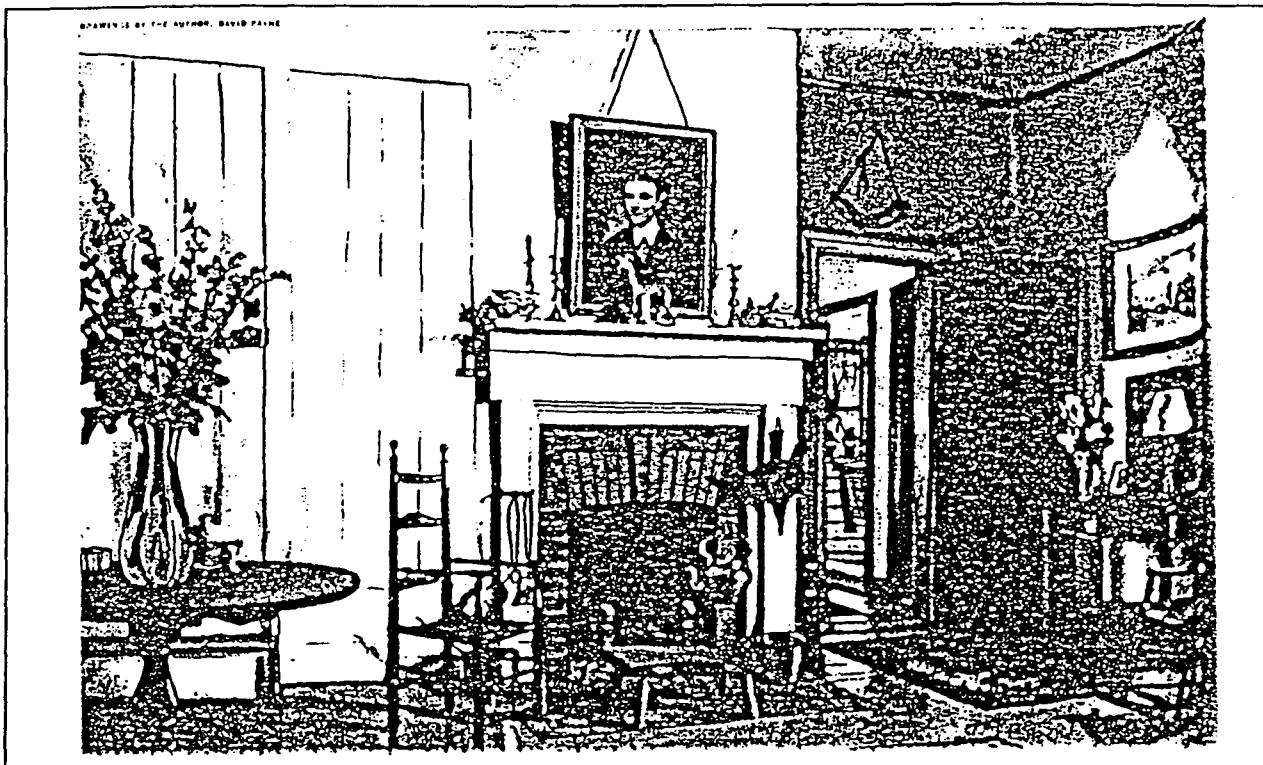
²²Ibid.; and Michael W. Thomas, "Portraits in Style: David Mode Payne's Paintings of Interior," Architectural Digest 44 (April 1987): p. 200.

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floor southwest room as his bedroom, the southeast room as his study, and the northeast second floor room as his studio.²³ While in New York he lived in a rented apartment.



3Source: Payne, p. 48.

During his career Payne's work was exhibited many times; a few of the more important ones were: Washington D. C., 1934; Dayton, Ohio, 1936; Cincinnati, Ohio, 1937; Philadelphia Art Alliance, 1939; St. Louis City Art Museum, 1948; Virginia Museum of Fine Arts, Richmond, 1952; and the Winston Churchill Memorial, Fulton, Missouri, 1969, an exhibit in place during the dedication.²⁴

David Payne was the guest of honor at the Kingdom Supper in 1947.²⁵ Payne's pride in and love for Fulton was reflected in the manuscript of his speech. The well-traveled Callaway County native assured his audience that he had not abandoned nor forgotten his roots: "I want to be identified as a painter of my

²³Whitlow collection (copy of paper with some original photos).

²⁴Exhibit hand-out from 1987, showing at Winston Churchill Memorial and Library (Whitlow collection).

²⁵The town of Fulton and County of Callaway have the unique distinction of having seceded from the United States during the Civil War; therefore, the "Kingdom of Callaway" is used as an alternate name for Callaway County. The community has an annual dinner with everyone invited where a Callawegian who has left the county and become highly successful in their chosen field is honored. This event is called the Kingdom Supper.

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own part of the country. This is my home. While I was in the Army and thought of home, I never thought of New York - I thought of Fulton. And it is Fulton that I like to paint."²⁶

Also, in 1947, Payne's work was featured in House & Garden's Complete Guide to Interior Decoration, in a section entitled "David Payne, a portfolio of portraits in color by this American artist." Sixteen pages of Payne's work with many large reprints of his paintings, including some of his own Fulton home were included. Only two artists were awarded portfolios in the work: Payne and his mentor, Pierre Brissaud. Included among the interiors were three paintings of the Robnett-Payne House. They featured one unidentified room graced with a spindle table and an American Empire desk; a study converted from a kitchen at the rear of the house and which featured a collection of Currier and Ives prints; and the living room, which depicted the extant fireplace, closet, and stairway.

Following Payne's death, Architectural Digest offered a retrospective and assessment of his work and career. Michael M. Thomas eulogized Payne as "a modern practitioner of an age-old painting tradition . . . [who] spent a lifetime recording the 'interior landscapes' of America's palatial residences."²⁷ With the accident of Payne's birth in Fulton, according to Thomas,

a small midwestern town has ended up as the repository of an engaging trove of East Coast social history. This is a group of approximately two hundred oils, gouaches and watercolors comprising the artistic estate of the late David Mode Payne (1907-1985), who for fifty years portrayed the habitations of the wealthy society of Newport and New York.

In these interiors lived the descendants of Edith Wharton's world, and indeed Payne is very much the artistic successor to Edith Wharton's friend Walter Gay (1856-1937), an artist who depicted a subculture through its possessions.²⁸

Thomas praised Payne's work as "the best visual record of certain upper-class circles in the United States."²⁹ and dismissed Payne's self-effacing protestations of his pioneer roots:

David Payne, for all that he professed himself a midwestern country boy, seems instinctively to have known precisely how to capture [Newport's mercantile society's] preference for those spacious, sunlit interiors from whose high formality the awareness of Newport's extraordinary beauty is never absent.

. . . Payne had the right touch.³⁰

Payne's work, according to Thomas, was intensely personal, representing the private worlds of his clients as they wished those worlds to be viewed. Thomas concluded,

Payne tells us how this world he painted should be seen to best effect. He understood how a sunny seaside afternoon in Newport *felt*, and he got it down and got it right. He understood the look of sunlight on brocade and old wood, and of flowers in a room. His works are gracious little records of intimate intention, with which Payne himself seems utterly attuned. As a result, he opens up a particular, private world in a way no other form of record-keeping can.³¹

²⁶David Mode Payne Jr. original manuscript of Kingdom Supper speech given in 1947 (Whitlow collection).

²⁷Michael M. Thomas, "Portraits in Style: David Mode Payne's Paintings of Interiors," Architectural Digest 44 (April 1987): 196.

²⁸Thomas, p. 198.

²⁹Ibid.

³⁰Ibid., p. 199.

³¹Thomas, pp. 196-210.

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The editor of Architectural Digest also commented on Payne's work, saying:

As accustomed as we are to photographs of interiors, it takes a moment to adjust our expectations when we look at renderings in another medium. The late David Mode Payne's paintings of fashionable interiors from Newport to New York to Chicago . . . evoke an almost painful nostalgia . . . Perhaps, as Thomas suggests, it is the quality of memory that is captured in the painter's art - patterns on rugs and walls are somewhat vague and indistinct; perspectives are a bit off, to better display the attributes of a room; sunlight is a degree or two warmer, somehow a little kinder than the actual light of day. In the confluence of visual fact and Payne's particular sensibility, these interiors take on a life and spirit that sometimes elude the camera.³²

David Mode Payne Jr. died February 18, 1985. In that year the ownership of the 1800's "time capsule" which David had referred to as "The Country Place", as evidenced by discarded mail in the house, passed for the first time from the Robnett and Payne families

Level of Significance: Significance of the Robnett-Payne House has been evaluated as local. Although E. Howard Payne provided a gift which permitted the establishment of a Texas college, his significant career was primarily confined to Fulton, and it was from Fulton that he made the gift which created Howard Payne College.

David Mode Payne was an artist for national magazines and he accepted commissions from a variety of locations. However, he worked much of the time from his home in Fulton, which also served as his studio. Although he has been acknowledged as a painter of interior landscapes, there has not been sufficient scholarly evaluation of his work to determine if he is nationally significant. He remains well known in his home town, however, and it may be possible to re-evaluate the level of significance of his work at a later time.

³²Paige Reuke, ed., editor's note, Architectural Digest, (April, 1987).

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Callaway County, Missouri

Missouri Family Album

David Payne, portrait painter of lovely rooms,
tells the story of his Missouri family home,
which he has pictured opposite

"House And Gardens"

April 1941

page 49



EDITOR'S NOTE: This is the story of an American house. At the time its foundations were laid, it was a finger pointing West—a prairie outpost in the frontier country. Beyond it pushed the pioneer path—and during the War Between the States the house found itself on the dividing line between North and South—in the center of the storm from which was to grow, in the course of years, a truer American unity.

Today, if there is a center in America, this house stands near it. At the crossroads of the country, it drew its character from East and West, North and South. If there is anywhere in the United States a living picture of the American idea, here it is.

IN what were still frontier days in Missouri, my great-grandfather James Robnett built his house, and our family has lived in it ever since, this being the fourth generation sheltered by its gently sloping roof. Through the Civil War and cyclones, through threats of fire, this old house has stood guard over its family to the days of dust storms—and now it seems to say, "What next?", as though looking for an air raid. Plain and simple it was built and so it stands today, but a mellow dignity and a look of genuine hospitality are the characteristics written all over its honest face.

Built foursquare with the compass, it faces south on the old Boone's Lick Trail, once the main highroad between St. Louis and Kansas City, along which early settlers drove herds of cattle and sheep and flocks of turkeys to the St. Louis market. As families were large and cousins numerous, such travelers, being relatives or friends, would stop at the house for the night, and so in the early days it gained some reputation as a tavern. It may have been this that prompted Jesse James to hide there one day during the Civil War.

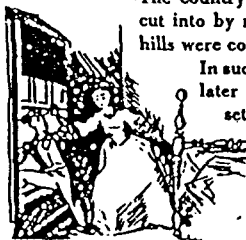
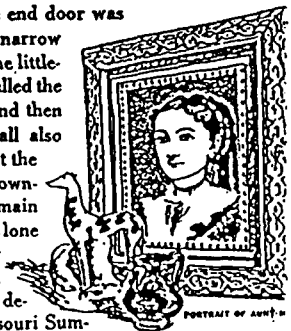
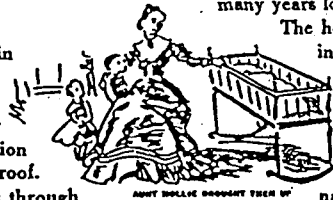
The country here is beautifully rolling prairie cut into by numerous creeks whose valleys and hills were covered with virgin white oak timber.

In such a woods on the banks of what was later called Town Creek James Robnett settled in 1857. He had left his brothers and his father, who had come from Kentucky with Daniel Boone in 1818, farther west in Boone

County, and he removed here to Callaway County and built a small cabin and a saw mill.

In this cabin lived his wife Sarah Ann and seven children, and there Eddie, the eighth and last, was born, before the saw mill had sawed enough logs to build the big house, which was to stand farther back up the hill from the creek. Throughout the Autumn of '57 and the Spring of '58 Jim Robnett worked on the house, and when it was finished they moved in. But Sarah Ann died. Pioneering and eight children had been too hard for her to bear, and her oldest daughter Mollie (née Mary Cassandra) mothered the younger children and for many years looked after their father.

The house was built on a little rise of ground in a grove of burr oaks just west of a town called Fulton. The lumber was sawed from trees that grew where the house itself was to stand. The sills and joists are of oak and white pine. The white oak clapboards were hand-planed and nailed on with square cut nails. A simple rectangular plan was followed and the house is late Greek Revival in feeling. Plainfaced, it stood towards the south, with windows above and below flanking a simple pane-lighted doorway. The east end, however, was the front in those days, and the end door was the entrance. This opened into a narrow stair hall, and on the right was the little-used parlor. Beyond what they called the Long Hall was the Little Hall and then the dining room. The Little Hall also opened on a large central room at the back of the house. This was the downstairs bedroom, in reality the main living room. As there was but one lone north window it was strangely dark for the most important room in the house, but this made it deliciously cool in the savage Missouri Summers and warm in Winter. Along the west wall were ranged a fireplace with a tall Doric mantel, a clothes closet, and a door to the enclosed "family" staircase. At the northwest corner of the house was originally a kitchen, now the Little Room. Separated from it by a narrow open porch was a long ell housing the outer kitchen and laundry. De. (Continued on page 92)



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Robnett and Payne families scrapbooks, collection of Mary Whitlow, Fulton, MO

Whitlow Collection. Fulton, Missouri.

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10. Geographical Data

Verbal Boundary Description: All of Lot 14-1/2 and all of Lot 15-1/2 with the exception of the north 556 feet, both in Block 108 of the New City Plat of Fulton, Missouri.

Boundary Justification: The boundary includes all of the city lot and that portion of a second lot currently associated with the Robnett-Payne House.

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Callaway County, Missc

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July 23, 1998
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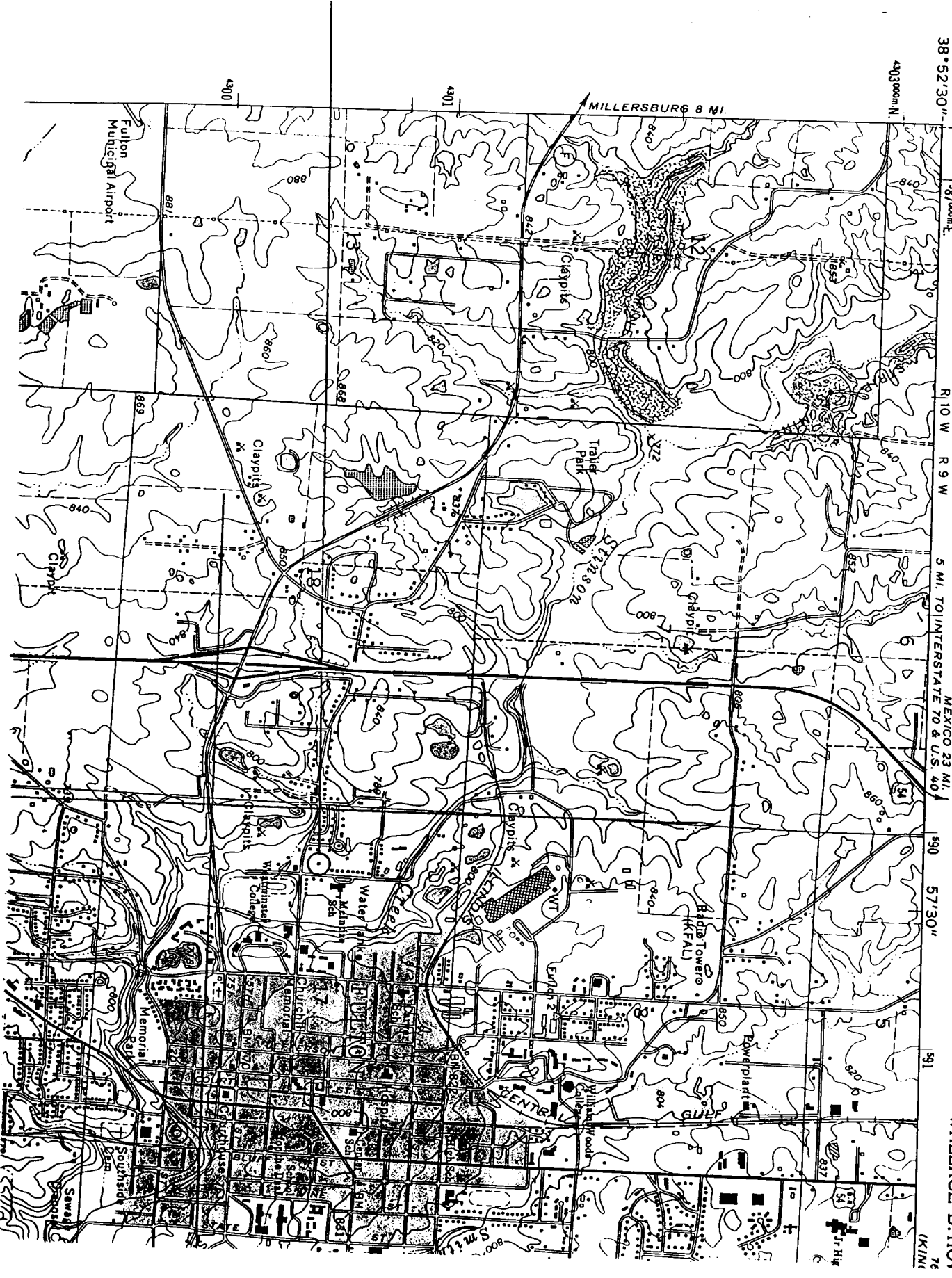
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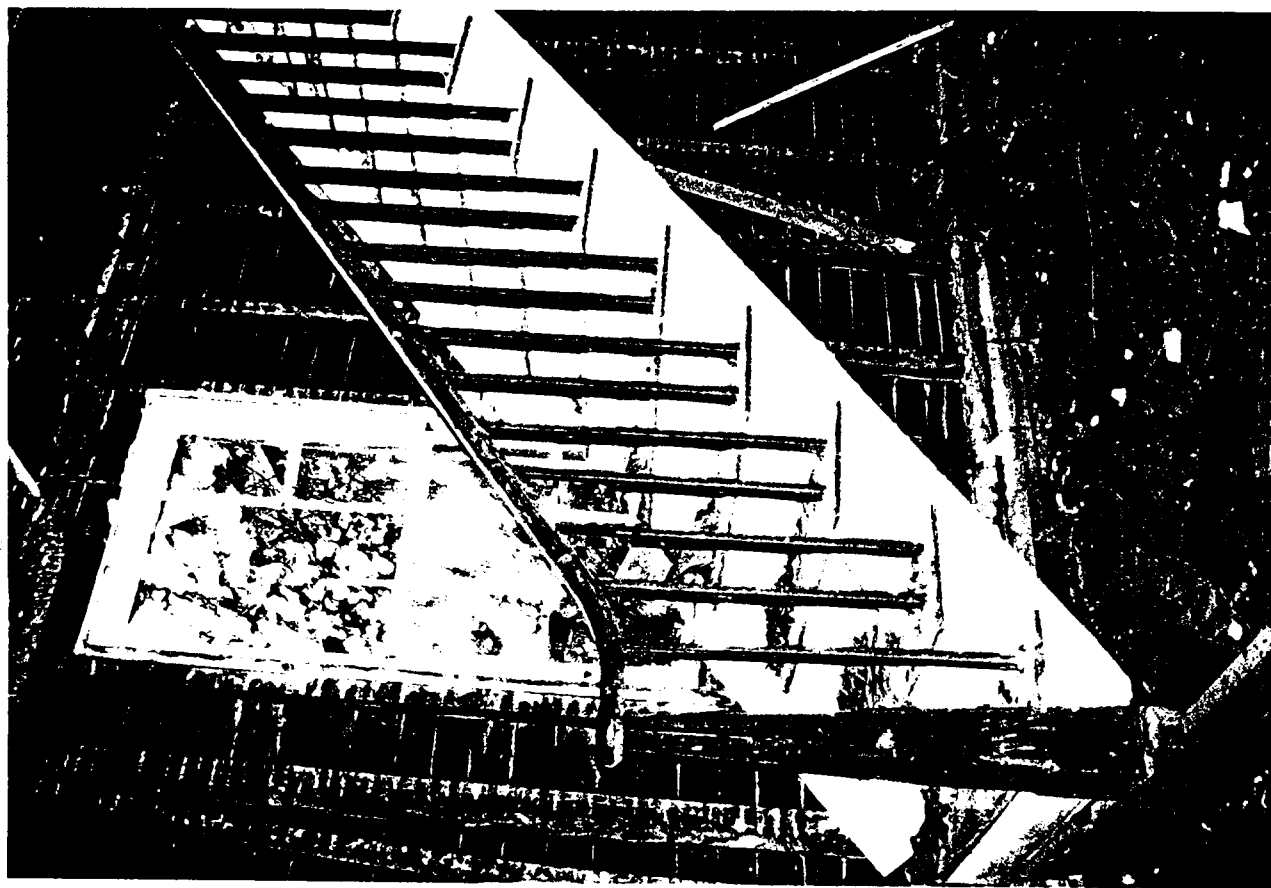
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(KIN)











PROPERTY OF
MSPB

St. Mary Aldermanbury
Fulton, Mo.

E → W

S Hannah

Sept. 1970

#1



PROPERTY OF
MSPB

Saint Mary, Aldermanbury
Fulton, Mo.

north vestry door

Sheila Hannah
Sept. 1970

#2



PROPERTY OF
MSPB

St. Mary, Aldermanburg
Fulton, Mo.

W → E

J. Hannah

Sept. 1970

#3



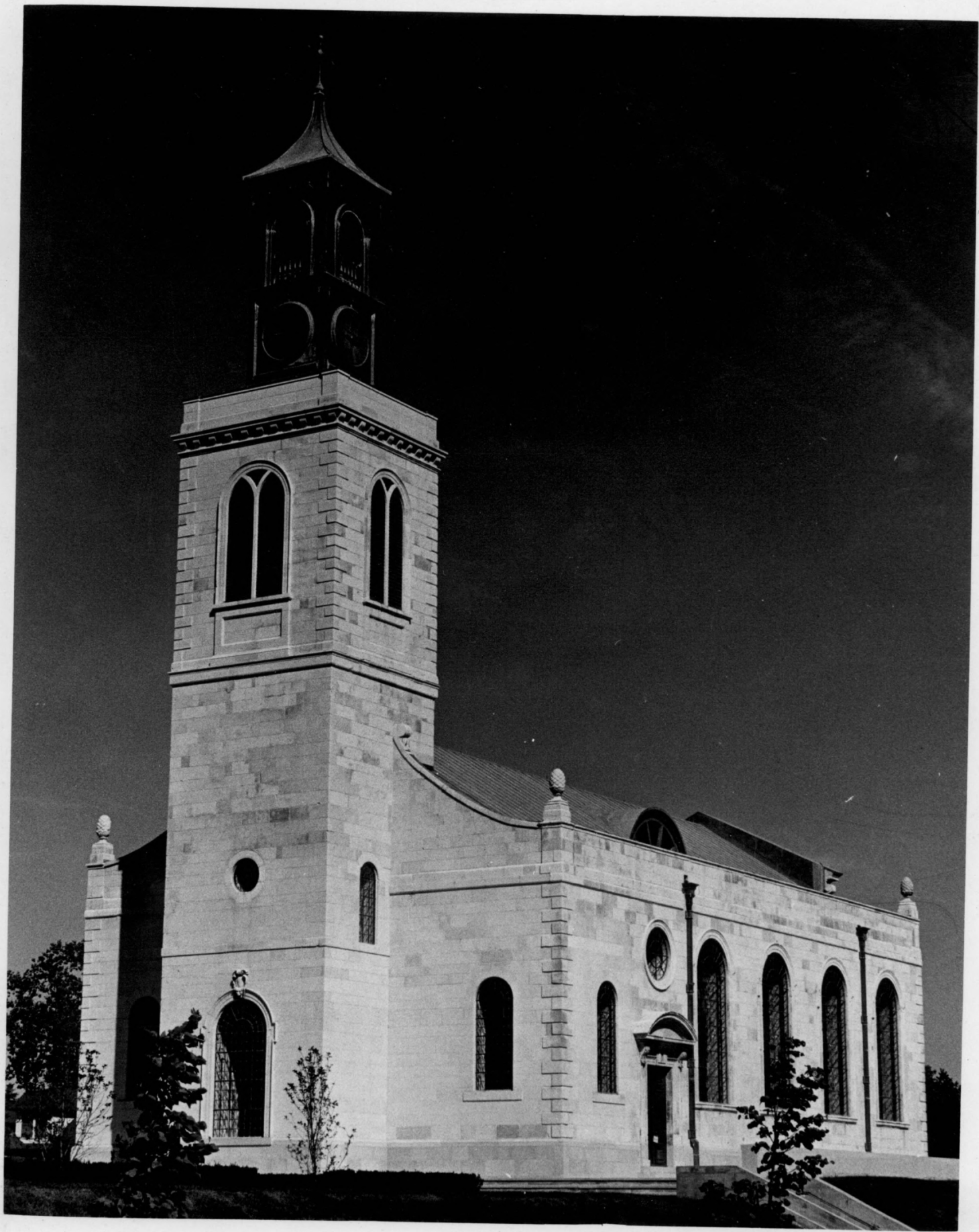
PROPERTY OF
MSPB

St. Mary, Aldermanbury
Fulton, Mo.

SW → NE

S Hannah
Sept. 1970

#4



PROPERTY OF
MSPB

St. Mary, Aldermanbury
Fulton, Mo.

W → E

Stannah

Sept. 1970

#5



PROPERTY OF
MSPB

St. Mary, Aldermanbury
Fulton, Mo.

NE → SW

S. Hannah
Sept. 1970

#6





→ 1



→ 1A

→ 2

→ 2A



→ 3

→ 3A



→ 4

→ 4A



→ 5

→



6

→ 16A



→ 17



→ 17A

→ 18



→ 18A

→ 19



→ 19A

→ 20

→ 20A



11

→ 11A



→ 12



→ 12A

→ 13



→ 13A

→ 14



→ 14A

→ 15

→ 15A



G

K

→ 9



→ 9A



→ 10

→ 10A



EXTRA
PHOTOS



















Robnett - Payne House (relocated)

Fulton

Callaway County

NA Files

1998/CY001A/NA

Photographer: Vicki McDaniel

D.H: 2001

Post move photographs





